

# SPONSOR

*For buyers of broadcast advertising*

UNITED  
BALTIMORE  
MD.  
2 CENTS 2

RECEIVED

AUG 14 1950

What agencies say  
about sponsors— p. 19

All Shell ad-men love merchandising—see p. 4

SP 10-49 12220  
MISS FRANCES SPRAGUE  
NATIONAL BROADCASTING  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

**SHELL**  
10 P.M. NEWS



REPORTED BY  
ROBERT C. NELSON

**W D U Z**  
1400 ON YOUR DIAL  
EVERY NIGHT

Tune In

6:30 P.M.  
**SHELL**  
NEWS

Dial 850

Monday through Friday

Listen to  
**CLAUDE MAHONEY**  
AND THE NEWS

730 AM  
**W T O P**



Activated, too.  
**SHELL**  
10 P.M. NEWS

With



**W A P I** 1070  
SHELL OIL CO. presents  
1000th

**WEEK**  
Dial 1350



**SH**  
**NE**  
BASEBALL SCORE  
6:15 P.M.  
WEDNESDAY-SAT-WTIC

**SHELL**  
**DIGEST**  
DAILY 6:15 PM  
**W B N S**

Sponsor  
Reports

P.S.

page 17

Shell Oil

page 22

Ohio State  
Study

page 23

Dynamic  
Stores

page 24

Negro Disk  
Jockeys

page 25

Radio Gets  
Bigger

page 30

Mr. Sponsor  
Asks

page 35

Roundup

page 38

TV Results

page 40

Sponsor  
Speaks

page 44

Applause

page 63





## NO FLYING SAUCERS IN RICHMOND

Military men often achieve  
their objectives with secret weapons.

This is not true with advertising men.

Broadcast sales strategy, in particular,  
calls for heads-up use of a time-tested media.

The Havens and Martin stations, for example,  
have a unique record of sales achievements  
in Richmond, the first market of Virginia.

Long years of experience in radio and television  
have won for WMBG, WCOD, and WTVR  
the confidence and loyalty of Richmond's populous  
and prosperous market.

You can't overlook these result-producing  
facilities in planning your fall and winter campaign.

Ask your nearest Blair man for the facts.

Havens & Martin Stations are the only  
complete broadcasting institution in Richmond.

**WMBG** AM

**WTVR** TV

**WCOD** FM

FIRST STATIONS OF VIRGINIA

Pioneer NBC outlets for Virginia's first market.  
Represented nationally by  
John Blair & Company.



# TS...SPONSOR REPORTS...

## ...SPONSOR REPORT

14 August 1950

### Utilities aren't radio/TV ad conscious

Only 7.9¢ of the 1949 public utility advertising dollar goes to radio and TV, reports Public Utilities Advertising Association. But 38.5¢ go toward newspaper space and production. Outdoor gets 5¢; direct mail 3.2¢. Appliance sales will get about 20% of total budget of 147 reporting companies in 1950; institutional advertising 34%; promotional campaigns 46%. Only 0.64% of gross revenue was devoted to advertising in 1949. Poor showing of radio/TV believed due to tradition and lack of concerted sales effort by broadcast sellers.

-SR-

### Should advertising drop in wartime?

Current crisis, with conversion threat, turns spotlight on famous Saturday Evening Post advertising study made after World War One. Survey revealed that cost of regaining ground lost competitively by non-advertising firms during the war was \$3.00 for every \$1.00 that would have been required to hold position.

-SR-

### Ohio high schools favor no-charge policy for radio sports rights

After presentation by committee of alert Ohio Broadcasters' Association, Ohio High School Athletic Association Board of Directors adopted resolution urging all Ohio high schools to welcome broadcast coverage of sports events without charge to station or sponsor. OBA, headed by Carl George, WGAR, Cleveland, also sparking drive to promote radio via radio. Robert Fehlman, WHBC, Canton, was chairman of committee appearing before athletic association. Committee included Tom Rogers, WCLT, Gene Trace, WBBW, Joe True, WMOH.

-SR-

### FCC extends time for Phonevision test

Phonevision test in Chicago, slated for late summer, can begin late as 1 October by permission of FCC. Zenith difficulties in obtaining first run A pictures is one reason for postponement of subscription TV plan. Hollywood continues worried over ultimate outcome of Phonevision tests; is absorbed with ways to compete in TV era.

-SR-

### How radio merchandising compares with newspapers

Neither radio stations nor newspapers have any standard gauge for kind or amount of merchandising made available to advertisers, SPONSOR survey discloses. Some build around merchandising; others don't give any. Study (to appear in two parts starting 28 August issue) points out that newspapers are no more merchandising-conscious than radio stations, contrary to common belief.

### **On reprints of SPONSOR articles and excerpts**

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# REPORTS... SPONSOR REPORTS... SPONSOR R

## Three TV rep firms join to sell film programs

In move to establish spot TV as film-program factor competitive to networks, Blair-TV, Free & Peters, and the Katz Agency are collaborating in optioning top film properties as offerings for national advertisers. Combined force of 45 TV salesmen in 22 offices will sell programs. First availability is "Sherlock Holmes," optioned from Dryer & Weenolsen Productions. Second is "Shadows of the Mind", psychological mystery-thriller being filmed in England. Three firms participating have only one competitive situation among 31 stations they represent, will extend plan to stations handled by other rep firms as client requires. Coordinating committee includes Edward Codel, Katz Agency; Wells H. Barnett Jr., Blair-TV; Jack Brooke, Free & Peters.

-SR-

## Detailed FM map gives statistics on medium

"1950 Census of Frequency Modulation" is title of large statistical map produced by Caldwell-Clements, Inc., 480 Lexington Avenue, New York 17. U. S. map shows pattern of FM coverage; features number of FM vs. AM stations heard without objectionable noise or fading in specified test areas. Map reveals 7,000,000 FM receivers in use in 160 of leading 200 retail markets.

-SR-

## Television Digest "Factbook" tells all

Detailed rate cards of 106 TV stations and four nets, together with other vital statistics, are contained in Television Rates & Factbook published by Television Digest, 1519 Connecticut Ave., Washington, D. C. Some 460 film firms, 100 TV set manufacturers, 350 frozen TV applications are identified in the 104 page edition.

-SR-

## That muddled rating picture

Check of ad agencies reveals more than one juicy appropriation lost to radio due to complicated, confused audience rating picture. With Hooper, Pulse, Conlan, American Research Bureau, Sindlinger and others all in on local rating (each with variations in rating technique), sponsor and agency can't be blamed for throwing up hands. Buyers would welcome standard basis for comparing media. San Francisco test of Hooper vs. Pulse validity urged by Stanley Breyer, KJBS, attracting wide interest. But all researchers queried by SPONSOR, including some agreeing to help arrange test, insist test can't be done. Maybe AAAA and ANA should decide standard method of determining all media ratings, additionally specifying techniques for station and program ratings, then insist on compliance or else.

-SR-

## Rep firm sells New England stations with single rate card

Kettell-Carter, Boston representative firm, has organized all its stations under single rate card and single name (North Eastern Broadcasting System) for group selling. Its first sale is already in.

-SR-

## TV freeze handcuffs advertisers

With NBC-TV and CBS-TV virtually sold out this fall, DuMont and ABC probably could sell every available period twice over if stations could be cleared. With only 106 operating TV stations (WSM-TV will be 107th soon) supply doesn't equal demand. Some net advertisers demanding minimum of five stations can't be accommodated.

Please turn to page 44-

# HARRY STOVEY In Stolen Bases,\* —

## WHEC In Rochester

**LONG TIME  
RECORD FOR  
LEADERSHIP!**

\* In the 1888 season Stovey, playing for Philadelphia, stole the amazing total of 156 bases. (Ty Cobb's one season record—96). This major league record of Harry Stovey's *has never been topped since!*

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings *have never been topped since!*

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
<b>MORNING</b> 8:00-12:00 Noon Monday through Fri.	43.9	17.2	9.6	6.6	17.8	3.1
<b>AFTERNOON</b> 12:00-6:00 P.M. Monday through Fri.	38.2	24.8	7.9	15.2	9.6	2.8
<b>EVENING</b> 6:00-10:30 P.M. Sunday through Sat.	40.6	27.7	8.0	9.6	12.9	
WINTER-SPRING 1949-1950 HOOPERATING						

Station  
Broadcasts  
till Sunset  
Only

**BUY WHERE THEY'RE LISTENING: —**



# WHEC



*of Rochester*

N. Y.

5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco,



## FEATURES

<b>Sponsor Reports</b>	<b>1</b>
<b>510 Madison</b>	<b>6</b>
<b>New and Renew</b>	<b>11</b>
<b>Mr. Sponsor:</b> <b>Alexander Harris</b>	<b>14</b>
<b>Queries</b>	<b>16</b>
<b>P. S.</b>	<b>17</b>
<b>Mr. Sponsor Asks</b>	<b>36</b>
<b>Ronndup</b>	<b>38</b>
<b>TV Results</b>	<b>40</b>
<b>Sponsor Speaks</b>	<b>64</b>
<b>Applause</b>	<b>64</b>

**Cover** is portrait of four Shell ad-men and some of their proudest accomplishments: merchandising posters which they consider vital for success of Shell news programs. At top of ladder (actually and figuratively) is advertising dept. manager, D. C. Marschner; below him is C. W. Shugert, his assistant and media director; to his left, E. W. Lier, media representative; far left, John Heiney, their radio contact man from J. Walter Thompson. (See story page 22.)

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## ARTICLES

<b>What agency men would tell sponsors—if they dared</b>	<b>19</b>
Many advertisers may be surprised to learn what their agency men really think of them with respect to their working relationship	
<b>How to keep your dealer happy</b>	<b>22</b>
Shell Oil's successful formula consists of spot newscasts and sportscasts, strongly peppered with guided merchandising	
<b>How moppets hypo adult viewing</b>	<b>24</b>
Evidence is growing that evening tuning-in to TV by adults is strongly influenced by the presence of children in the home	
<b>This team bats .500 in sales</b>	<b>26</b>
A combination of air and free-home-demonstration selling has been moving TV sets by the carload for dealers	
<b>The Negro d.j. strikes it rich</b>	<b>28</b>
Sepia air personalities on stations across the nation are cashing in for sponsors in hitherto almost untapped Negro markets	
<b>Radio is getting bigger</b>	<b>30</b>
Studies of radio impact show there are more radio homes, more individual listening, less cost per thousand than ever before	

## IN FUTURE ISSUES

<b>What sponsors say about their agencies</b>	<b>28 Aug.</b>
Part two of a SPONSOR investigation into advertiser-agency relationships includes frank revelations from the sponsors' corner	
<b>Station merchandising for advertisers</b>	<b>28 Aug.</b>
What advertisers expect in the way of station promotion on the retail level and what the stations are willing to give them will be sketched here	
<b>Retail drug store advertising</b>	<b>28 Aug.</b>
SPONSOR presents the current picture of what drug stores throughout the nation are doing on radio and television	

## SPONSOR INDEX: JANUARY-JUNE 1950

The next issue of SPONSOR will contain a complete index to articles appearing in the first six months of 1950. It will be broken down by product categories, and generic topics such as "research," "timebuying," "transcription." Henceforth, indexes will appear twice yearly.

**28 Aug.**



# COME ON IN...

## THE MARKET'S FINE!

### *The San Diego Market, that is!*

Retail Sales \$729,000,000\*  
Industrial Payrolls \$66,000,000  
Navy Payroll \$97,000,000  
Farm Products \$57,000,000  
World's largest tuna port  
Increase in Retail Sales 434%  
since 1940

### IN FACT...

San Diego—the nation's 26th market in population—has the highest Retail Sales Index of any U. S. city in the first 40.\*\*

### YES, THE SAN DIEGO MARKET'S FINE... AND GETTING FINER!

### And Remember

KCBQ—CBS is the only San Diego network station to increase in over-all Share-of-Audience during 1949, with all other network affiliates taking a nosedive!

Local and national spot advertisers buy more programs on KCBQ—CBS than on any two other San Diego network stations combined!

So when in San Diego... do as San Diegans do...

**SELL WITH KCBQ**

# KCBQ

**5000 WATTS** **CBS**

\*S. D. Chamber of Commerce  
\*\*S.R.D.S. Consumer Markets 1949-1950

Charles E. Salik, President



# IOWA-NEBRASKA SALES

are made by ...

## KMA Audience Impact

Impact in 140 rural counties of Iowa, Nebraska, Missouri and Kansas, — that's what KMA, Shenandoah, Iowa, offers.

## KMA Programming Experience

25 years of broadcasting experience means KMA completely covers the rich rural Omaha-Des Moines market with programs farm and small-town dwellers like to hear.

## KMA Merchandising Cooperation

KMA merchandises accounts; surveys its retail grocery and drug outlets; informs all wholesalers, dealers, and distributors of accounts on the air; publicizes programs and personalities who sell for advertisers; displays advertisers' products in its Mayfair Auditorium, where weekly hundreds of Midwest farmers are entertained.

That's why your schedule must be on KMA to cover the rural Omaha-Des Moines market!

# KMA

SHENANDOAH, IOWA

Represented by  
Avery-Knodel, Inc.

IN OMAHA. it's Television  
Station KMTV, Channel 3, op-  
erating 7 days per week with  
programs from two great net-  
works.

CBS • ABC

Under Management of  
MAY BROADCASTING CO.  
Shenandoah, Iowa

## 510 Madison

### FALL FACTS ISSUE

This is a brief note of correction to the otherwise excellent summary of the present status of out-of-home radio listening measurement in SPONSOR's FALL FACTS issue.

Only the original experimental research on out-of-home radio listening was conducted jointly by WNEW and Pulse. Since August, 1949, Pulse's out-of-home ratings for the New York market have been available as a cooperative service to broadcasters. These surveys are not made exclusively for WNEW. WNEW is, and has been since August, 1949, merely a subscriber.

C. R. HIMMEL  
Director of Research  
WNEW  
New York

I just saw your FALL FACTS issue and although I haven't had the opportunity to read it from cover to cover—that's going to take a lot of time—it certainly looks to me as though you have done your usual sparkling job. I think this sort of treatment of a current and vital subject does more for radio than almost anything else you could do.

MAURICE B. MITCHELL  
Director  
BAB  
New York

Your FALL FACTS issue is a honey! And not because there are two likenesses of yours truly and one of Dan Dennenholz, either.

Plenty of meat for our TV prospects to chew on; here's hoping it provides all of us with nourishment.

DON L. KEARNEY  
Assistant Sales Manager for TV  
The Katz Agency  
New York

Please advise me if reprints are available for your feature "Three Proofs of Radio's Vitality" in your 17 July issue. If so please let me know the cost.

If reprints are not available, would you give us permission to reproduce the feature, giving SPONSOR credit.

This feature is, in my opinion, one

of the most graphic comparisons of radio and newspapers.

Every retailer in the United States should have a copy of this article.

L. W. ALLEN  
General Manager  
WFLB  
Fayetteville, N. C.

We would very much appreciate it if you will send us some extra television maps as they appeared in your 17 July issue. These will be very useful.

Also you can let us have a few extra copies of the above issue of SPONSOR as there are different articles that can be distributed to different departments in our organization.

RICHARD C. GRAHL  
William Esty Co.  
New York

I have just briefly glanced through SPONSOR, 17 July 1950 FALL FACTS issue. Needless to say, I am greatly concerned about the television map for SPONSOR's center spread in this particular issue which shows existing network links for this fall as well as network links under construction.

In the interests of accurate and up-to-the-minute reporting I am sure you can appreciate the fact that two weeks ago the F.C.C. granted to WSAZ-TV a CP to build a micro-wave relay system to connect WSAZ-TV by off the air pickups with all Cincinnati television stations, thereby connecting WSAZ-TV with live network programming. It is certainly significant that as of today we have completed erection on a 1,200-foot hill at South Portsmouth, Kentucky, two 200-foot towers and we are at this moment only awaiting the arrival of micro-wave gear which, incidentally, is expected momentarily.

It would appear to me that while undoubtedly there is great interest in the proposed Omaha to San Francisco link due in 1952, there should be even greater reportorial significance in a Huntington to Cincinnati link which is not only under construction but is scheduled to be in operation either shortly before or shortly after 1 September, 1950, but in any even certainly in operation in time to carry the fall 1950 television network connected programming for which WSAZ-TV now has a sizeable number of weekly hours.

(Please turn to page 62)



# KCMO...the ONE and ONLY



*50,000 Watt Station  
for Mid-America in  
Greater Kansas City*

**Cover the Metropolitan Areas  
of Missouri and Kansas plus  
Rural Mid-America with KCMO**

## **ONE** Does it in Mid-America

- ONE station
- ONE rate card
- ONE spot on the dial
- ONE set of call letters

## 50,000 WATTS

DAYTIME

## 810 kc. 10,000 WATTS

NIGHT



• MALL counties shown in gray; 1/2 mv. contour super-imposed black line

# KCMO

**KANSAS CITY 6, MISSOURI**

*Basic ABC For Mid-America*

National Representative: John E. Pearson Company

**KCMO-FM...94.9 Megacycles**



Operating Transit Radio  
in Greater Kansas City...  
reach them...sell them...  
on their way to buy...at  
new low costs!

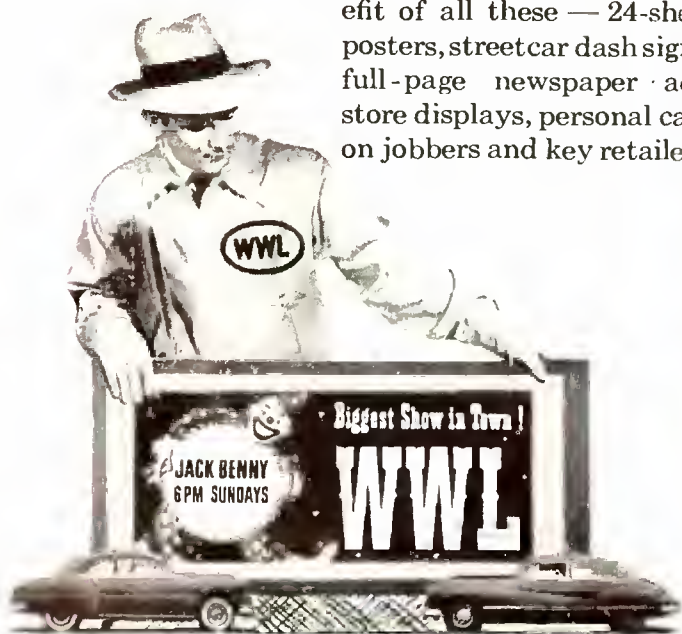




## South's Greatest Audience

### Builder, Too

Our advertisers get the benefit of all these — 24-sheet posters, streetcar dash signs, full-page newspaper ads, store displays, personal calls on jobbers and key retailers.



## He Piles Up Biggest

### Ratings, of Course

WWL has a substantial lead in both mornings and afternoons. And, evenings, its share of audience is equal to the next two stations combined.



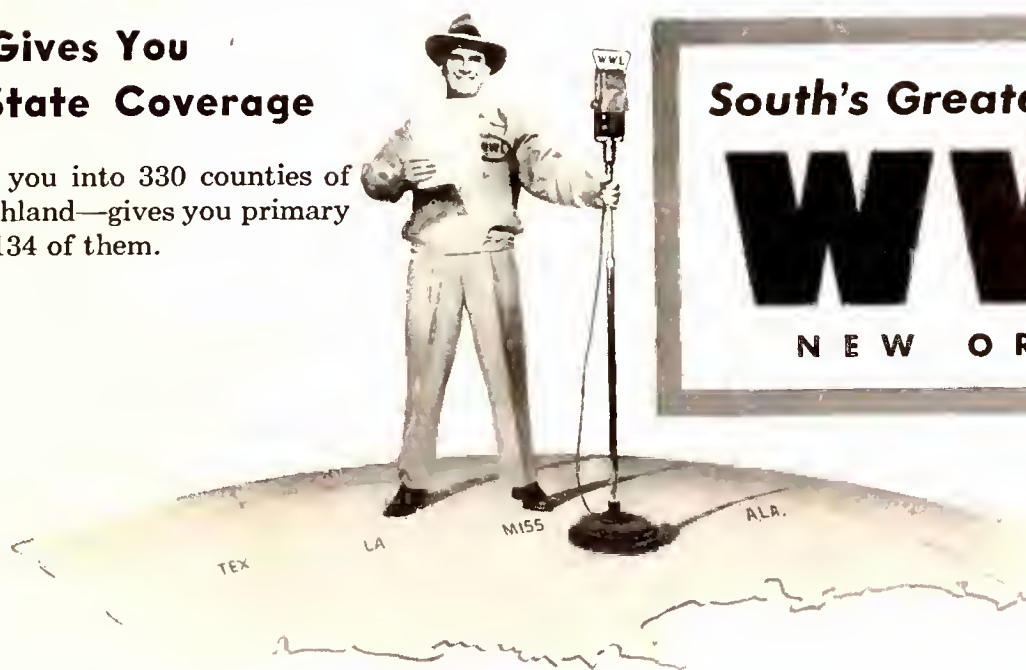
# South's Greatest Salesman in South's Greatest City **SELLS Rich Rural Market**

Southland farmers depend on WWL for complete authentic coverage of their special interests—welcome activities such as WWL's Herd Improvement Contests, farm service broadcasts, weather reports, on-the-scene rural reports. WWL advertisers enjoy particular preference when these newly-prosperous folks go shopping for everything that means better living.



## Gives You Multi-State Coverage

WWL takes you into 330 counties of the rich Southland—gives you primary coverage in 134 of them.



**50,000 WATTS**

**CLEAR CHANNEL**

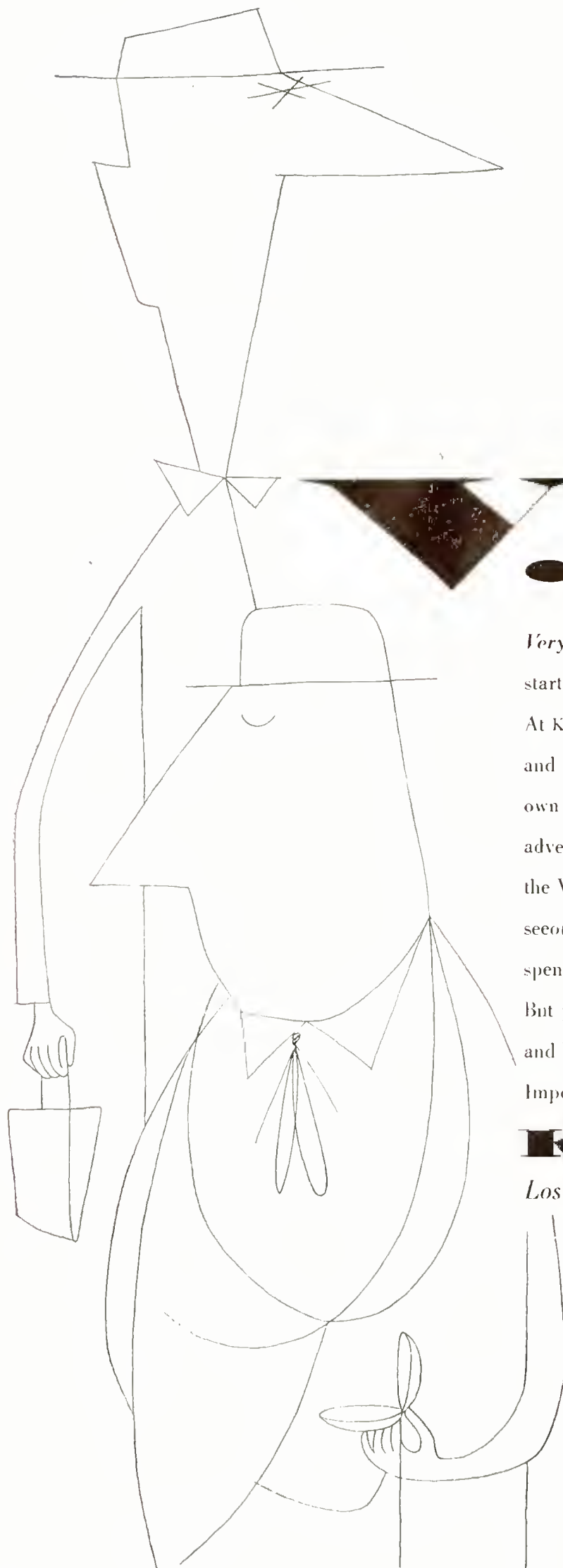
**CBS AFFILIATE**

A DEPARTMENT OF LOYOLA UNIVERSITY

REPRESENTED NATIONALLY BY THE KATZ AGENCY

14 AUGUST 1950





## V.I.P.

*Very Important People*—they make today's news—  
start today's fads—control today's audiences.

At KTTV we collect 'em like stamps. Our VIP lineup of stars  
and shows...whether the best from CBS-TV or our  
own impressive roster...sponsored by the largest national  
advertisers as well as local sellers...gives us a VIP audience,  
the Very Important Public of Southern California,  
second greatest in the nation. Happily, you don't have to  
spend a million to make an impression with KTTV's VIP lineup.  
But you're in good company...you get seen  
and heard a lot...you can sell a lot. You can reach that Very  
Important Public on KTTV. Ask us or Radio Sales.

## KTTV

*Los Angeles Times • CBS Television*



These reports appear in alternate issues

## New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Safety Razor Corp. & Pharma-Craft Corp.	Ruthrauff & Ryan (N.Y.)	AEC-TV 19	Sugar Bowl; M 9-9:30 pm; 2 Oct; 52 wks (sponsored on alternate weeks by ASR and Pharma-Craft)
American Safety Razor	McCann-Erickson (N.Y.)	CBS-TV	The Show Goes On; Th 8-8:30 pm; 28 Sep; 52 wks
Bendix Home Appliances Inc.	Tatham-Laird (N.Y.)	ABC-TV 36	Chance of a Lifetime; W 7:30-8 pm; 6 Sep; 52 wks
Eliel Drug Co.	Cecil & Presbrey (N.Y.)	CBS-TV	Unnamed; T 10-10:30 pm; 19 Sep; 52 wks
The Bond Clothing Stores	Grey (N.Y.)	DuMont 9	Hands of Mystery; F 8:30-9 pm; 8 Sep; 52 wks
Brown Shoe Co.	Leo Burnett (Chi.)	NBC-TV 11	Smilin' Ed McConnell; Sat 6:30-7 pm; 26 Aug; 52 wks
Carter Products Corp.	SSC&B (N.Y.)	CBS-TV	Sing It Again; Sat 10-10:15 pm; 30 Sep; 52 wks
Chevrolet Corp.	Campbell-Ewald (Detroit)	DuMont 11	Notre Dame Football; Sat 2 pm to conclusion; 5 wks
Chrysler Corp. (DeSoto div.)	EBD&O (N.Y.)	NBC-TV 15	Groucho Marx; Th 8-8:30 pm; 5 Oct; 52 wks
Colgate-Palmolive-Peet Co.	Ted Bates	NBC-TV 30	Unnamed; Sun 8-9 pm; 10 Sep; 52 wks
Esquire Polishes	Emil Mogul (N.Y.)	DuMont 29	Hold That Camera; F 8:30-9 pm; 15 Sep
Esso-Standard Oil Co.	McCann-Erickson (N.Y.)	CBS-TV	Football games; Sat 1:30 pm to conclusion; 30 Sep; 8 wks
Gruen Watch Co.	Stockton, West, Burkhart Inc (N.Y.)	ABC-TV 26	Blind Date; Th 9:30-10 pm; 29 Sep; 52 wks
The Ironrite Corp.	Brooke, Smith, French & Dorrance (N.Y.)	AEC-TV 10	Hollywood Screen Test; M 7:30-8 pm; 2 Oct; 52 wks
Kruger Co.	Ralph H. Jones (Cincinnati)	CBS-TV	Allan Young Show; Th 9-9:30 pm; 14 Sep; 52 wks
Lionel Corp.	Buchanan (N.Y.)	NBC-TV 37	Joe DiMaggio Show; Sat 5:30-5:45 pm; 23 Sep; 13 wks
Magnavox Corp.	Maxon (N.Y.)	CBS-TV	Unnamed; F 9-10 pm (alternate wks); 15 Sep; 52 wks
Peter Paul Inc.	Maxon (N.Y.)	NBC-TV 38	Hank McCune Show; Sat 7-7:30 pm; 9 Sep; 52 wks
Philip Morris & Co.	Biow (N.Y.)	CBS-TV	Unnamed; Th 10-10:30 pm; 7 Sep; 52 wks
Nash Motors Corp.	Geyer, Newell & Ganger (N.Y.)	CBS-TV	Unnamed; Th 10:30-11 pm; 28 Sep; 52 wks
Pepsi Cola Co.	Biow (N.Y.)	CBS-TV	Winner Take All; F 10-10:30 pm; 29 Sep; 52 wks
Procter & Gamble Co.	Compton	NBC-TV 21	Unnamed; T, Th, Sat 7:15-8 pm; 26 Sep; 52 wks
Riggin Tobacco Co.	Brooke, Smith, French & Dorrance (N.Y.)	NBC-TV 8	Unnamed; M 9:30-10:30 pm (alternate wks); 18 Sep; 10 wks
Seeman Brothers Inc.	William H. Weintraub (N.Y.)	ABC-TV 15	Leave It to the Girls; Sun 7-7:30 pm; 20 Aug; 13 wks
Sterling Drug Co.	Dancer-Fitzgerald-Sample (N.Y.)	CBS-TV	1 Cover Times Square; Th 10-10:30 pm; 5 Oct; 52 wks
Sylvania Products Inc.	Cecil & Presbrey (N.Y.)	CBS-TV	Sing It Again; Sat 10:30-11 pm; 30 Sep; 52 wks
Wine Corporation of America	Weiss & Geller (Chi.)	ABC-TV 23	Beat the Clock; F 10-10:30 pm; 29 Sep; 52 wks
			Can You Top This; T 9:30-10 pm; 3 Oct; 52 wks

## Renewals on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Blatz Brewing Co.	Kastor, Farrell, Chesley & Clifford (N.Y.)	AEC-TV 14	The Roller Derby; Th 10:30 pm-conclusion; 28 Sep; 52 wks
Emerson Radio & Phonograph Corp.	Foote, Cone & Belding (N.Y.)	NBC-TV 31	The Clock; F 9:30-10 pm (alternate wks); 20 Oct; 13 wks
General Electric Co.	Young & Rubicam (N.Y.)	CBS-TV	Fred Waring; Sun 9-10 pm; 24 Sep; 52 wks
C. H. Masland & Sons	Anderson, Davis & Platte (N.Y.)	CBS-TV	Masland At Home Party; M 11-11:15 pm; 11 Sep; 52 wks
Pabst Sales Co.	Warwick & Legler (N.Y.)	CBS-TV	International Boxing Club; W 10 pm to conclusion; 27 Sep; 39 wks
Sundial Shoes	Hoag & Provance (Boston)	CBS-TV	Lucky Pup; F 6:30-6:45 pm; 18 Aug; 39 wks

## Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
CJAD, Montreal	Independent	Radio Time Sales, Ontario
KPHO, Phoenix	ABC	Petry, N.Y.
KTLA, Hollywood	ABC, CBS, DuMont, NBC	Paul H. Raymer Co. N.Y. (eff 1 Aug)
WAAF, Chicago	Independent	The Pearson Co. N.Y.
WCLE, Clearwater, Fla.	Independent	Independent Metropolitan Sales, N.Y.
WERD, Atlanta	Independent	Interstate United Newspapers, N.Y.
WGAT, Utica	Independent	Robert Meeker Assoc. N.Y.
WILL, WILL-FM, Hempstead, L. I.	Independent	The William G. Rambeau Co. N.Y. (effective 1 Aug)
WHITN, WHITN-FM, Huntington, W. Va.	Independent	Independent Metropolitan Sales, N.Y.
WJPS, Evansville, Ind.	AEC	Walker Co. N.Y.
WPTR, Albany	Independent	Weed & Co. N.Y.

- In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments



## New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Chicle Co	Badger and Browning & Hersey	WNBQ, Chi.	Eight-sec film; 23 Jul; 24 wks (n)
American Cigarette & Cigar Co	SSC&B	WNBK, Cleve.	One-min film; 31 Jul; 22 wks (r)
Benrus Watch Co	J. D. Tarcher	WBZ-TV, Boston	20-sec film; 2 Jul; 52 wks (n)
Benrus Watch Co	J. D. Tarcher	WRGB, Schen.	20-sec film; 3 Jul; 52 wks (n)
Borden Co	Young & Rubicam	WNBK, Cleve.	20-sec film; 4 Aug; 52 wks (r)
Borden Co	Young & Rubicam	WNBQ, Chi.	20-sec film; 2 Jul; 52 wks (r)
Borden Co	Young & Rubicam	WNBW, Wash.	20-sec film; 2 Jul; 52 wks (r)
Borden Co	Young & Rubicam	WNBQ, Chi.	20-sec film; 8 Jul; 52 wks (n)
Brown & Williamson Tobacco Co	Ted Bates	WNBK, N.Y.	Eight-sec film and slides; 17 Jul; 19 wks (r)
Bulova Watch Co	Riow	WRGB, Schen.	20-sec film; 16 Jun; 23 wks (n)
D. J. Clark Candy Co	BBD&O	WNBK, N.Y.	One-min film; 2 Aug; 13 wks; (r)
Colgate-Palmolive-Peet Co	Sherman & Marquette	WBZ-TV, Boston	One-min film; 10 Jul; 52 wks (n)
General Foods Corp	Young & Rubicam	KNBH, Illwyd.	20-sec film; 2 Aug; 25 wks (n)
Goodyear Tire & Rubber Co	Compton	WNBQ, Chi.	20-sec film; 19 Jul; 52 wks (n)
The Great Atlantic & Pacific Tea Co	Paris & Peart	WNBK, N.Y.	One-min film; 4 Jul; 33 wks (r)
Heide Inc	Kelly Nason	WRZ-TV, Boston	One-min film; 22 Jul; 26 wks (n)
Morrell & Co	N. W. Ayer	WNBQ, Chi.	20-sec film; 31 Jul; 13 wks (n)
Norwich Pharmacal Co	Denton & Bowles	WRZ-TV, Boston	20-sec film; 10 Jul; 25 wks (n)
Pepsi Cola Co	Biow	WNBW, Wash.	20-sec stn breaks; 3 Jul; 13 wks (n)
Philip Morris	Biow	WNBK, N.Y.	20-sec film; 16 Jul; 21 wks (r)
Procter & Gamble Co	Benton & Bowles	WBZ-TV, Boston	20-sec film; 3 Jul; 46 wks (n)
Procter & Gamble Co	Pedlar & Ryan	WNBQ, Chi.	20-sec film; 5 Jul; 52 wks (r)
Procter & Gamble Co	Pedlar & Ryan	KNBH, Illwyd.	20-sec film; 6 Jul; 52 wks (n)
Procter & Gamble Co	Compton	WNBQ, Chi.	20-sec film; 19 Jul; 52 wks (n)
Ronson Art Metal Works Inc	Grey	WRGB, Schen.	Stn breaks; 3 Jul; 26 wks (r)
Rushmore Paper Mills Inc	Paris & Peart	WNBK, N.Y.	Eight-sec stn break; 16 Jul; 13 wks (n)
Standard Brands Inc	Compton	WNBK, N.Y.	20-sec film; 8 Jul; 45 wks (n)
Standard Brands Inc	Compton	WNBQ, Chi.	20-sec film; 3 Aug; 32 wks (n)

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Al Anderson	Amfra Industries, N.Y., pub rel rep	McLaren, Parkin, Kahn Inc, N.Y., dir of radio, tv
Clarence K. Ragg	Sylvania Electric Products Television, N.Y. sls mgr	Birmingham, Castleman & Pierce, N.Y., merch dir
Raymond W. Baldwin Jr	Wing Cargo Inc, Phila.	Van Slyck S.F., partner
Paul A. Carey	Fletcher D. Richards, N.Y., copywriter	Geyer, Newell & Ganger, Inc, N.Y., copy dep
Charles V. Davis	Leo Burnett Co, L.A.	Barnes Chase Co, L.A., acct exec
George Duck Jr	Albert Frank-Guenther Law, N.Y., acct exec	Same, vp
Geoffrey C. Doyle	Cecil & Presbrey, N.Y., acct exec	Robert Conahay & Assoc. N.Y., acct exec
Richard Edward Drummy	WOW, Omaha, tv rep	Edward Petry & Co, N.Y., radio, tv time sls (Dallas office)
H. Linn Edsall	Craven & Hedrick Inc, N.Y., vp	Same, elected dir and sec
Alan L. Hausman	Scheck Advertising, Newark	Franklin, Bertin & Tragerman, N.Y., acct exec
R. E. Jefferson	Intercontinental Packers Ltd, Saskatoon, sls mgr	Stewart-Bowman, Macpherson, Winnipeg, acct exec
Fred R. Jones	Abbott Kimball Co, L.A., copy chief	Platt-Farhes, S.F., creative dir
Ronald J. Kahn	Pub rel exec, Dallas	McLaren, Parkin, Kahn Inc, N.Y., pres
Jack W. Laemmar	Footo, Cone & Belding, Chi.	J. Walter Thompson, Chi., acct exec
Robert G. McKown	Brooke, Smith, French & Dorrance, Detroit, personnel dir	Same, bus mgr
Robert McLaren	Theatre and motion picture consultant	McLaren, Parkin, Kahn Inc, N.Y., vp
C. E. Midgley Jr	CRS, N.Y., sls svc mgr	Ted Bates & Co, N.Y., mgr tv, radio media dept
Carlos Montalban	Latin American broadcast activity	McLaren, Parkin, Kahn Inc, N.Y., head of intl dept
Michael Newmark	Friend-Krieger, N.Y., acct exec	Same, gen sls dir
Edwin Parkin	Parkin Advertising, N.Y., head of agency	McLaren, Parkin, Kahn Inc, N.Y., vp, treas
William P. Pettit	N. W. Ayer, N.Y.	Green-Brodie, N.Y., acct exec
Richard A. Russell	Footo, Cone & Belding, N.Y., exec	Dancer-Fitzgerald-Sample, N.Y., acct exec
Meyer Sacks	A. W. Lewin, N.Y., copy chief	Joseph Katz, N.Y., copy exec
Lou Scott	McCarty Co, L.A., sr acct exec	Footo, Cone & Belding, L.A., acct exec
Byrna Seligson		McLaren, Parkin, Kahn Inc, N.Y., media head
Arnold C. Shaw	Glenn, mem of Dallas staff	Same, in charge of Tyler office (new office located in Peoples National Bank Building)
Gary Sheffield	Sheffield Advertising, head of agency	McLaren, Parkin, Kahn Inc, N.Y., acct exec
Robert S. Simpers	J. Walter Thompson Co, N.Y., acct exec	Hewitt, Ogilvy, Benson & Mather, N.Y., exec
Richard W. Smith	Griswold-Eshleman Co, Cleve., mgr of Louisville office and acct exec	Doc-Anderson, Louisville, acct exec
L. T. Steele	Benton & Bowles, vp in charge of West Coast operations	Denton & Bowles, N.Y., acct superv
Harold Tasker	Footo, Cone & Belding, Chi.	J. Walter Thompson, Chi., acct exec
Phil Thompson	Joseph Katz Co, N.Y., copy and radio dir	Cecil & Presbrey, N.Y., copy chief
Clyde D. Vortman	Brooke, Smith, French & Dorrance, Detroit	Zimmer-Keller, Detroit, head of media dept
Rita Wagner	Hirshon-Garfield, N.Y., acct exec	Hewitt, Ogilvy, Benson & Mather, N.Y., acct exec



# 1950 IOWA RADIO SURVEY MORE STARTLING THAN EVER!

*More Iowa Homes, Plus More Radio Sets  
Per Home, Equal More Listening!*

**F**IGURES from the 1950 Iowa Radio Audience Survey\*\* (soon to be released) confirm the reasoning behind that headline—prove that your Iowa radio dollar buys more today than ever. Here's the evidence, step by step . . .

- (1) "More Iowa Radio Homes." The following chart shows the increase in the number of radio-equipped Iowa homes since 1940 and since 1945. With more than an 8% increase in the last ten years, the number of Iowa homes with radio is now near 100%!

RADIO-EQUIPPED IOWA HOMES			
	1940 Survey	1945 Survey	1950 Survey
Percentage of all homes owning radios	90.8%	93.6%	98.9%*

\*Amazing as this increase in radio homes is, since 1940, it of course does not reveal the tremendous increase in total number of Iowa homes—up 70,000 since 1940!

- (2) "More Radio Sets Per Iowa Home." The following chart shows the tremendous increase in the number of Iowa homes which have graduated from one-set to multiple-set ownership since 1940 and 1945. Almost half of all Iowa radio homes now have more than one radio set!

NUMBER OF SETS PER RADIO-EQUIPPED IOWA HOME			
	1940 Survey	1945 Survey	1950 Survey
Percentage of radio homes owning:			
Only one set in the home	81.8%	61.5%	51.2%
Two sets in the home	13.8%	29.4%	35.6%
Three or more sets in the home	4.4%	9.1%	13.2%
	100.0%	100.0%	100.0%

- (3) "More Iowa Radio Listening." The following chart shows that more Iowa sets mean more Iowa listening. The 1949 Survey used a 24-hour recall method to determine the amount of simultaneous listening in multiple-set homes. This year the Survey placed a two-

day diary on a large sample of multiple-set homes. Both surveys found that between  $\frac{1}{4}$  and  $\frac{1}{3}$  of all two-set families use two sets simultaneously each day—between  $\frac{1}{2}$  and  $\frac{2}{3}$  of all three-set families listen to two or three sets simultaneously each day!

FAMILIES WHO USE TWO OR MORE SETS SIMULTANEOUSLY EACH DAY		
	1949 Recall Study	1950 Diary Reports
Reported Simultaneous Use:		
Homes equipped with two sets	26.4%	38.9%
Homes equipped with three sets	50.2%	61.8%

More Iowa radio homes, plus more radio sets per Iowa radio home, equals more Iowa radio listening. And WHO, of course, continues to get the greatest share of Iowa's total radio listening.

Let us or Free & Peters send you all the facts, including a complimentary copy of the new Survey now on the press.

\*\*The 1950 Iowa Radio Audience Survey is the thirteenth annual study of radio listening habits in Iowa. It is a "must" for every advertising, sales or marketing man who is interested in radio in general, and the Iowa market in particular.

The 1950 Edition was again conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with 9,215 Iowa families, scientifically selected from Iowa's cities, towns, villages and farms.

WHO will gladly send a copy of the 1950 Survey to anyone interested in the subjects covered.

# WHO

**+ for Iowa PLUS +**

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager



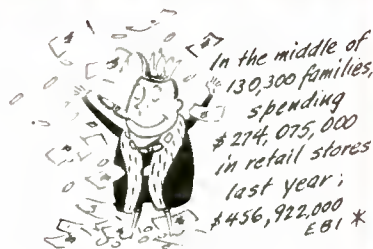
FREE & PETERS, INC.  
National Representatives





# WGTM

WILSON, NORTH CAROLINA



5000 WATTS FULL TIME, 590 KC.

Jan. 29-Feb. 4, 1950, Conlan shows 46.2% of morning audience, 53.8% afternoon and 54.6% evening. Hard to beat? You bet . . . and now we're **CBS** . . . making WGTM undisputed leader in one of the nation's highest cash farm income areas! Write Allen Wannamaker, WGTM, Wilson, N. C. or Weed & Co., Nat'l Reps.

\* SM Survey of Buying Power May 10, 1950



## Mr. Sponsor

## Alexander Harris

President  
Ronson Art Metal Works, Inc.

"The best is the cheapest."

Alexander Harris, president of Ronson Art Metal Works, Inc., believes this; particularly when it comes to advertising.

"If you want a large sales volume for a good product, you must bring that product before the public on a continuous and commanding scale," says Harris. He speaks quietly and is quick to smile, is just as quick to get his points across. "We have always used the best people and the best media, and feel now that radio and television are the most important part of our advertising schedule."

Radio and TV actually get over half of the company's advertising budget. This year the budget will be over \$2,500,000. On radio, Ronson leads all other lighters combined by 50 to 1; it is the largest user of television in the entire lighter industry. The company currently spends more than \$1,000,000 for its 20 Questions, aired on both radio (MBS, 492 stations) and TV (WOR-TV and the full ABC-TV network). In addition, the company averages two TV spot announcements per week in each of about 23 markets nationally (about 26 stations). More stations are added as choice time spots become available.

Harris' advertising policies have paid off. When he became president of Ronson in 1940, total sales for the year amounted to \$2,791,000. Last year the sales had spiraled to a high of \$32,128,076, about 3½ million more than for 1948. Net profit last year was \$5,417,173. Since its inception 55 years ago, the company has produced and sold over 40,000,000 lighters.

Today Alexander Harris is practically synonymous with Ronson. He has been with the company since 1914, joined the then small company as "general manager and case polisher." He was born in New York City in 1885. After graduating from the University of London in 1902, he went to work for the Raymond Whitcomb Travel Agency in the steamship department. Later he joined the auto firm of Cryder and Co. as its general manager; left there for Ronson.

Outside of business, Harris is a man with many interests among which are: linguistics; directing the Theodore Paton Harris Foundation for rheumatic children; farming (at least he lives on a farm); and collecting early Americana.



MR. SPONSOR:

# WHICH STATION HAS THE AUDIENCE IN DETROIT?

48% of all radio listeners on Sunday afternoon listen to WJBK. This is an all time high for *any* Detroit station at any time. WJBK'S Hoopers are far higher than all the other independent stations, and they compare favorably with the network stations—AT NO PREMIUM COST.



Total Coincidental Calls  
This Period 15,448

## HOOPER RADIO AUDIENCE INDEX CITY ZONE

CITY: DETROIT, MICH  
MONTHS: JUNE, 1950

### SHARE OF RADIO AUDIENCE

TIME	RADIO SETS-IN-USE	A NETW	B	WJBK AM-FM	C	D NETW	E	F NETW	G NETW		OTHER AM & FM	HOMES CALLED
MON. THRU FRI. 8:00 A.M.-12:00 NOON	12.6	4.3	1.8	5.4	3.2	41.5	1.1	17.3	24.5		0.7	2,581
MON. THRU FRI. 12:00 NOON-6:00 P.M.	15.1	5.4	1.4	17.5	3.0	28.0	6.6	22.7	14.5		0.8	3,813
SUNDAY 12:00 NOON-6:00 P.M.	21.9	7.4	0.7	48.0	0.7	7.4	18.8	8.9	5.2		3.0	1,448
SATURDAY 8:00 A.M.-6:00 P.M.	NOT	RATED	IN	DETROIT								
SUN.-SAT. EVE. 6:00 P.M.- 10:30 P.M.	15.9	7.1	1.0	19.0	3.2	29.3	5.7	20.8	12.3		1.6	7,606

## Why does WJBK have the Detroit audience?

Because it consistently leads in community service and in programming, with the best in entertainment and talent, WJBK has extraordinarily high Hooper ratings. This, translated into exceptional listener-response, means high returns for your advertising dollar. See your KATZ representative for success stories of which WJBK is justly proud.



**WJBK** — AM  
— FM  
— TV **DETROIT**

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

To

One

Million

People

CBS

Means

WDNC

DURHAM,  
North Carolina  
5,000 WATTS  
620 K.C.

PAUL H. RAYMER, REP.



## Queries

This feature presents some of the most interesting questions asked of SPONSOR'S Research Dept. Readers are invited to call or write for information. Address: 510 Madison Avenue, New York 22, N. Y.

**Q.** When did you carry a story on Speidel Watchbands?

*Advertising agency librarian, New York*

**A.** 28 February, 1949, page 27; 1 August, 1949, page 19.

**Q.** Have you done anything on television merchandising?

*Student, New York*

**A.** Our 199 *TV Results* should prove helpful. It sells for a dollar a copy to non-subscribers. In addition, a page of television results appears in alternate issues of SPONSOR.

**Q.** What is Phonevision and when will it go into operation?

*Groceries distributor, New Orleans*

**A.** Phonevision is a pay-as-you-watch method of video programing planned by the Zenith Radio Corporation. Ninety days of tests are planned in the Chicago area starting 1 October with viewers paying \$1 for each Class A movie they see. Specially equipped TV sets to receive the Phonevision programing will be set up in 300 Chicago area homes.

**Q.** We know radio and TV set production are on the increase but how about FM sets?

*Appliance manufacturer, Chicago*

**A.** According to an estimate of the Radio-Television Manufacturers Association, FM and FM-AM radio set output totaled 539,852, an increase of more than 115,000 over the same 1949 period. WHO study of Iowa listening, just completed, shows 7.7% of Iowa homes with FM sets in 1949; 13.4% in 1950.

**Q.** When did SPONSOR carry a story on Radox?

*Advertising agency association, New York*

**A.** We carried a story on Sindlinger's Radox in our 26 September, 1949 issue, page 28.

**Q.** Approximately how many foreign language stations are there in the U. S.?

*College professor, St. Louis*

**A.** Foreign language broadcasting in 33 tongues was reported as a regular procedure for 384 stations according to a recent survey by the National Association of Broadcasters. Foreign language programs varied from less than one hour a week on these stations to more than 25 hours weekly.

**Q.** Can you give us the latest trends, as far as advertisers are concerned, from night to daytime network programing; night to daytime spot programing and from radio to TV?

*Large advertising agency, New York*

**A.** These trends are discussed in our FALL FACTS issue, 17 July.

**Q.** What stations in New Orleans are geared to contact the Negro market?

*Transcription company executive, New York*

**A.** The following disk jockeys serve the Negro market in New Orleans: Poppa Stoppa, WJMR; Ernie Bringier; George "Tex" Stephens of WMRY.



## New developments on SPONSOR stories

**p.s.**

See: "Quaker rug's magic carpet"  
Issue: 24 April 1950, p. 24  
Subject: Armstrong Cork Company

The Armstrong Cork Company, well known for its successful radio show, is now in television.

SPONSOR mentioned that the company planned to use the medium in "Quaker rug's magic carpet." The format details of the Armstrong video show have worked out much the same as SPONSOR forecast in its 24 April article.

The new TV drama series, *Armstrong's Circle Theatre*, is a half-hour show aired over the full NBC-TV network on Tuesdays, 9:30 p.m. EDT. The show will run for 52 weeks, and will cost about \$1,000,000 yearly for time and talent. Armstrong's popular radio show, *Theatre of Today*, continues to plug carpets to a women's audience, does not conflict with the TV programming.

The television show, though similar to *Theatre of Today*, is angled toward the whole family. It promotes the complete line of Armstrong floor coverings, plus its building materials. According to Paul Markman, account executive (BBD&O), "The company uses original stories purchased from the outside; stories about down-to-earth people we all know, the salt-of-the-earth kind. We do not use gory mystery or suspense dramas." Cameron Hawley, advertising manager for Armstrong, is as active in the television productions as SPONSOR revealed he was in the company's radio programs. He has written at least one of the TV show scripts, and has personally supervised all of Armstrong's radio and television productions.

The *Armstrong Circle Theatre* began 6 June with a program starring Brian Aherne. The company used as many big names as possible for the first few months, then eased off with lesser talent during the summer. Plans call for a return to the top names in the fall. All commercials are live as is the show itself. A demonstrator who does the commercials describes items in five different display windows.

Armstrong is well satisfied with the show thus far. The company has been swamped with letters complimenting the wholesome type of program presented. According to the company, it was prompted to go into TV because of dealer enthusiasm for the medium. (Perhaps the prodding from competition such as Congoleum-Nairn with its *Garroway at Large*, NBC-TV, had an effect as well.)

**p.s.**

See: "Play ball: 1950"  
Issue: 10 April 1950, p. 30  
Subject: Liberty Broadcasting System

With a giant stride, Gordon McLendon, president of the Liberty Broadcasting System, Dallas, recently announced plans to broadcast major professional football games regularly on a coast-to-coast hook-up. That's going some for his young outfit.

In its 10 April issue, SPONSOR reported an LBS baseball net of over 200 stations; the football net this fall will link more than 300 stations. The stations will carry every game of the New York Yankees, at home and away. Games will be aired direct from the field.

Liberty claims it has become America's third largest network (in station numbers) with 237 affiliates in 34 states. According to the network, on 1 October it will expand its operations into 48 states and plans to include over 300 affiliates.

The  
Time  
Buyer's  
**LUCKY  
FIND**



**KONO**



**5000 watts DAY  
1000 watts NIGHT  
Directional**

**San Antonio's Oldest  
Music and News Station**

*Represented Nationally  
by Forjoe & Co.*

**NORTH CAROLINA  
IS THE SOUTH'S  
No. 1 STATE**

**AND  
NORTH  
CAROLINA'S**

**No. 1  
SALESMAN  
IS**

North Carolina  
Rates More Firsts In  
Sales Management Survey  
Than Any Other Southern State.

More North Carolinians Listen  
to WPTF Than to Any  
Other Station

**50,000  
WATTS  
680 Kc.**

**WPTF NBC  
AFFILIATE**

★ **also WPTF-FM** ★  
RALEIGH, North Carolina

**National Representative FREE & PETERS INC.**





ARTIST JARO HESS IS ONLY KIDDING BUT NOW AND THEN ACCOUNT EXECUTIVES FEEL THEIR CLIENTS LOOK LIKE THIS

# What agencies would tell clients ... if they dared

*part one of a two-part story*

**over-all** H. Querulous McGee was a bubble-gum manufacturer with wads of dough and plenty of bubble-gum production knowhow. A few years ago he decided to go into network radio. He went to his agency with this proposal:

"I'd like to see you build a show with something to it. Good music, some

singing. I want to build up the company name."

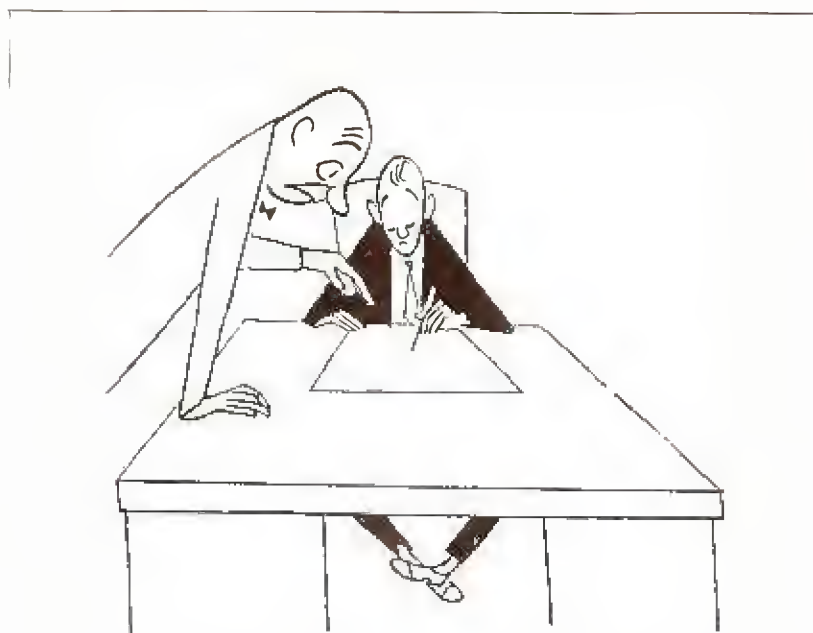
The agency men were aghast. McGee's bubble gum couldn't hope to gain a thing from a musical show. Research has shown that kids don't go for music, not the ones in the bubble-gum age brackets, anyhow.

Finally, a brave account man was

briefed by the agency radio department and sent in to talk McGee out of his interest in music.

Once he saw the research facts and figures, McGee broke down and admitted the whole thing was his wife's idea. She wanted to see him sponsor something the ladies in her bridge club could appreciate.





**Lack of faith in the agency**



**Accepting non-professional opinion**

## Are You A Problem Sponsor?

The questions below are designed to put the spotlight on you as a sponsor. Score 2 for yes; 1 for sometimes or doubtful; then total your score. Interpretation below.

1. Do you feel that your agency can't be trusted to do its best on a program or announcement campaign? ☐

2. Do you tend to give overconsideration to the opinions of people you meet concerning your broadcast advertising, even when they're not experts or people the advertising is designed to reach? ☐

3. Do you tend to pooh-pooh the time element when you make requests to the agency? ☐

4. Do you base your recommendations to your agency on "common sense" rather than on a study of proven broadcast advertising rules? ☐

5. Do you keep your agency in the dark about ultimate objectives of your firm, preferring to let it work on a short-range basis? ☐

6. Do you put off getting a fair working knowledge of the new techniques and complexities of TV? ☐

7. Do you take it on yourself to instruct your talent on how to do their assignments, instead of relying on the agency? ☐

8. Are your plans for radio and TV advertising based on hasty conception and impulse rather than on a searching estimate of your advertising needs? ☐

A score of 12 to 16 puts you definitely in the problem sponsor class; 6 to 11 makes you a borderline case; below 6 indicates that you're one of the clients agencies love to work with.

Today, McGee sponsors a kids' show and placates his wife with an extra trip to Bermuda on the added profits it's helped make for him.

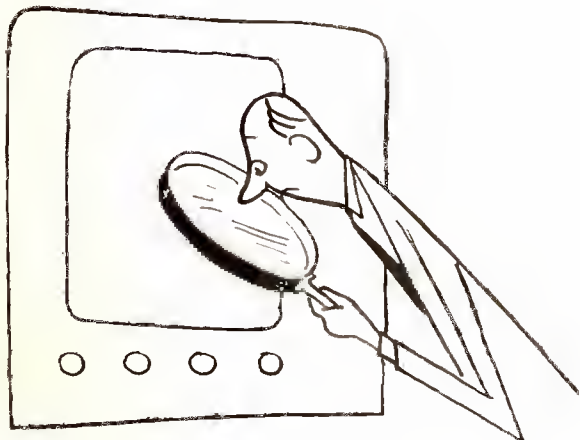
This only slightly apocryphal anecdote puts a finger on one of the key agency gripes against sponsors: their tendency to let personal, non-professional opinions interfere with logical program or talent choice.

SPONSOR recently made a tour of large and medium-sized agencies to gather just such gripes. Purpose of the tour was not to serve as a safety valve for the pent-up emotions of agency radio and TV executives. Rather, SPONSOR hoped to uncover flaws in sponsor thinking about radio and TV; sore points in agency-sponsor relationships; and suggestions for improvement.

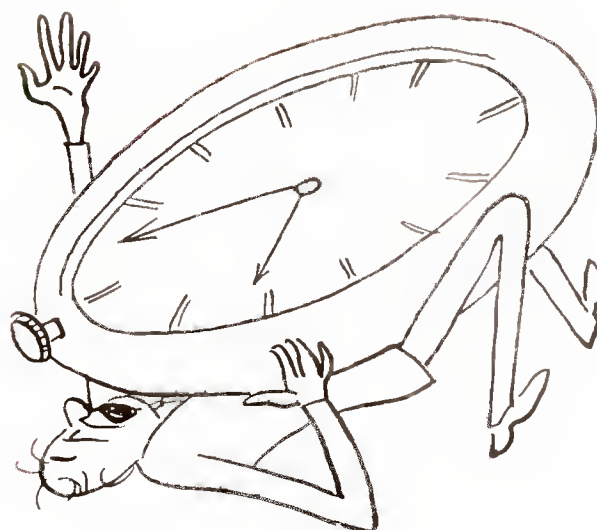
Probably extreme cases like McGee's are in the minority. But if just a few advertisers gain just a little added insight from the points brought up here, this article will have served its purpose.

In a second article, SPONSOR will attack the subject of agency-sponsor relationships from the other angle and seek to point out chief advertiser criticisms of agencies. Obviously, there's a need for just such airing of problems by an objective source. Agency men can't tell off their clients; they don't dare (though some of them show surprising courage at times). Advertisers, as well, are reluctant to come out with basic criticisms until their relationships with their agencies reach the breaking point.





**Over-attention to detail**



**Setting impossible deadlines**

Probably the chief complaint of agency radio and TV executives was based on the sponsor's lack of faith in their abilities. In most of the 15 agencies visited, FAITH was the theme ad-men stressed first.

"Damn it," said one of the most straight-from-the-shoulder radio-TV directors in the business. "these guys go to a corporation lawyer or a doctor and they don't peer over his shoulder while he writes a brief or looks in the fluoroscope. But when it comes to the agency . . . wham. We're the guys the sponsor watches with an X-ray eye."

Lack of real faith in the agency is a key factor in creating many unhappy situations. To illustrate:

This spring, a big network radio advertiser decided to use a summer replacement show for his regular variety half hour. His agency was asked to make recommendations.

The agency, which can't be named for obvious reasons, is one of the oldest, wisest, and wealthiest in the business. Its radio executives sat down and mapped out what they considered a logical approach. First of all, what came before and after the sponsor's time slot? Both the shows preceding and following were comedies. The next question: what's the fare on other networks at the same time? The three other nets carried detective stories.

There were then three choices, as the agency saw it: (1) Schedule a detective story on the theory that this was just a good time for detective stories. (2) Schedule a comedy show to

keep in the mood of the other network shows surrounding the time spot. (3) Get some entirely different programming.

Of the three, the comedy show seemed most logical. The agency reasoned that a fourth detective story on at that time was too much. There just weren't that many detective fans. Inevitably, a contrasting show would pull an audience of people who don't like detective stories. And a comedy show seemed right because there was an audience built up to that mood available on the network immediately before and after the sponsor's time slot.

All that was needed was a comedy show which differed sufficiently in format from the other two to sustain interest. The agency made preliminary plans for building such a show, went to the sponsor.

"You guys are taking the easy way out," was the client's eventual response. He felt that the agency wanted to slap together a comedy because that was simpler to do than build a detective series. He held out for a fourth "who dun it."

The agency man who told SPONSOR this story added a cliche: "All the time we were analyzing this thing, we owned rights to a detective story package which we had developed a few years back. If we really wanted to take the easy way, we could have pulled that one out from the start."

Thus it was a basic lack of faith in the agency's integrity and judgment which caused this advertiser to make

what the agency planners feel is a poor move. Incidentally, don't try to figure out what network show is described here. To protect the agency, its identity has been concealed by a few twists of the facts.

Similarly, the identity of the real H. Q. McGee was disguised in the anecdote at the beginning of this article. But McGee has his counterpart in real life. And, unfortunately, his failing was cited by the majority of agencies as typical of some of their clients. Apparently, the personal likes and dislikes of sponsors and their wives are a frequent cause of trouble.

Said one top TV vice president: "I would like to kick the next sponsor who tells me he didn't like last night's show. What difference does it make whether he *likes* the show as an individual. I want to know what the mass audience that show is designed to reach and influence thinks. I've had shows with 32 ratings on the air and then the sponsors told me the show wasn't any good."

Another agency radio director commented: "I frequently work on programs which are distasteful to me aesthetically. I'm a Harvard man and I have a certain feeling for literature and art. But I have learned through experience not to let my personal tastes interfere with the specific goals of a show. Many sponsors lack that objectivity."

A perfect example of the non-objective advertiser was provided by still  
(Please turn to page 46)





SHELL PUTS THE SPOTLIGHT ON RADIO AT MOST OF ITS REGIONAL DEALER CONVENTIONS BY STAGING NEWS BROADCASTS. DEALERS

# How to keep your dealer happy

**Spot newscasts and sportscasts,  
strongly peppered with merchandising,  
is Shell formula since 1944**



Jim Brown, a bank teller in Fort Wayne, drove his new car into a Shell service station on his way home from work one evening last April. had his tank filled with "activated" Shell Premium. "That Bob Carlin (the Shell newscaster) is the best newscaster anywhere," he remarked pleasantly. "Thought I'd give your gas a try."

He never stopped in again. Why?

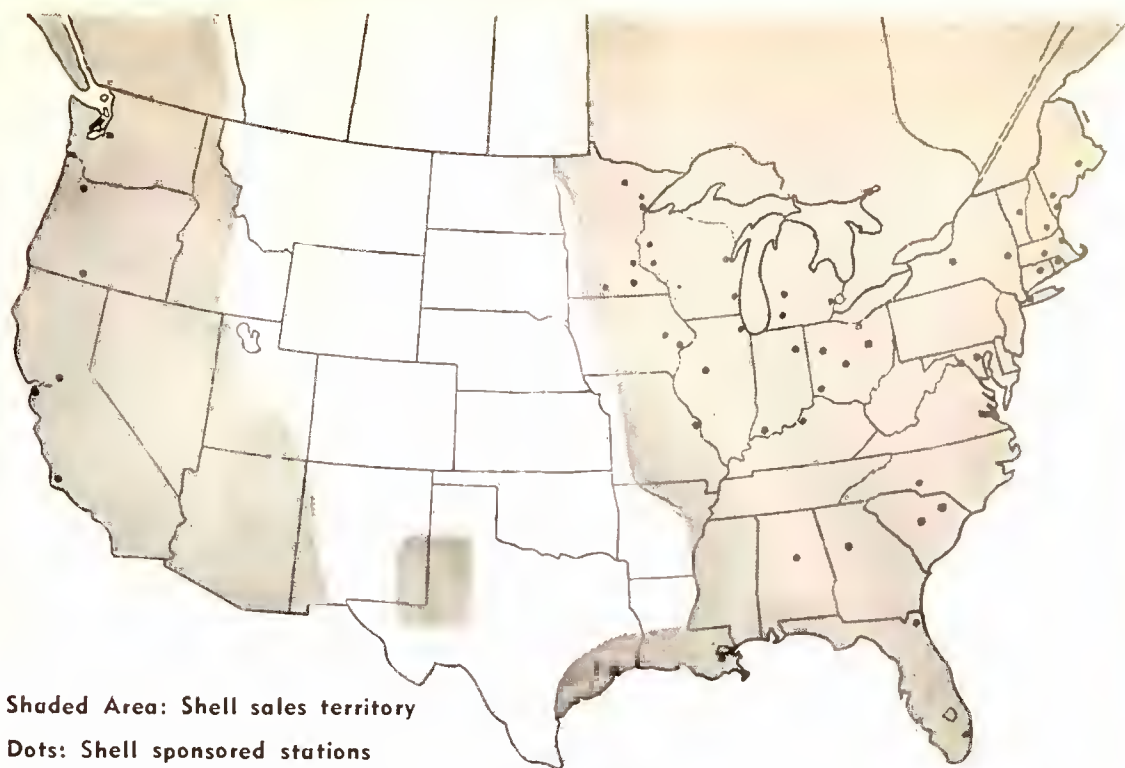
The question of Jim Brown's continued patronage was in the hands of a dealer who wasn't as inviting as Shell's newscaster. Dealers like this one are Shell's main problem. That's where radio comes in. By upping dealer morale, Shell radio programs keep their salesmanship as "activated" as their gasoline is said to be.

Shell is one of the leaders in delivering new customers to the driveways of service station operators. But Shell Oil Company advertising head D. C.





ET LOCAL COMMENTATOR AFTER EACH SHOW



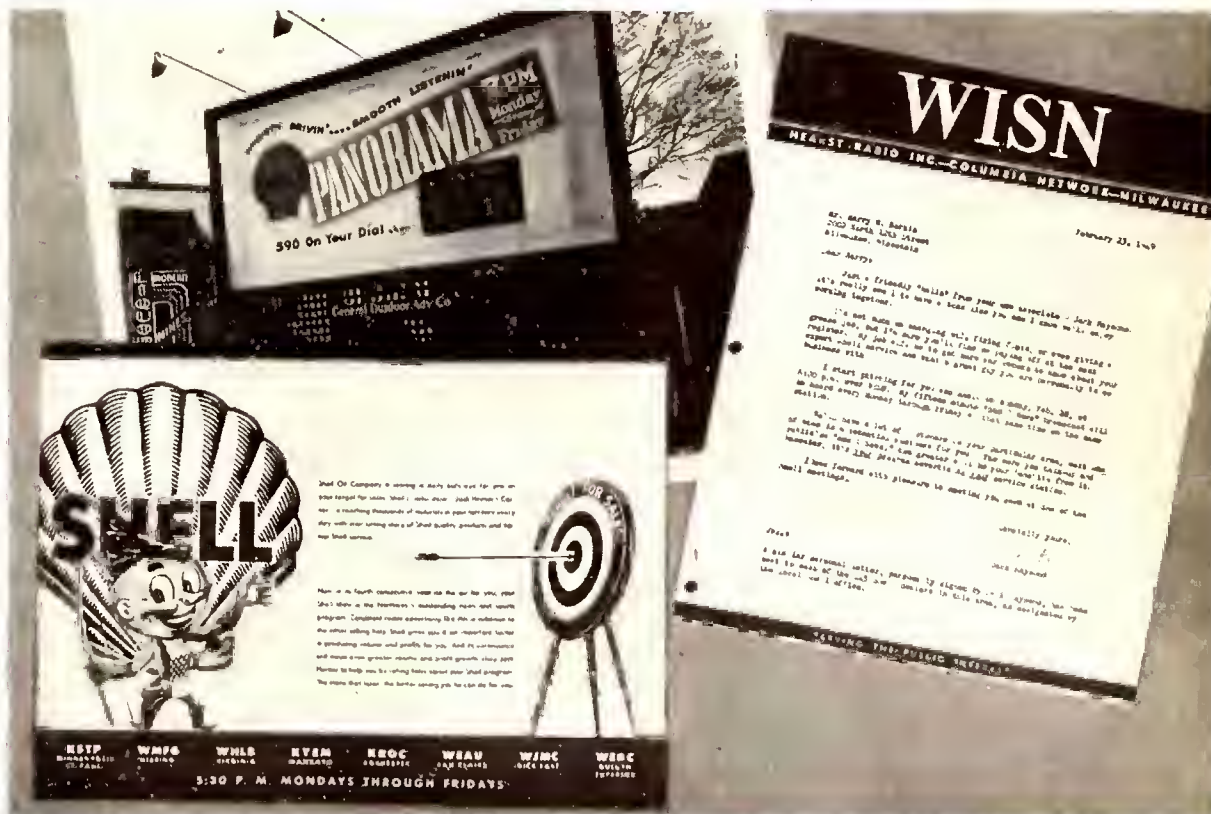
### This is current Shell Oil list of 57 stations

WAPI, Birmingham	WCSH, Portland	WNBC, New York
KNX, Los Angeles (annmnts)	WFBR, Baltimore	WBT, Charlotte
KFBK, Sacramento	WHDH, Boston	WAKR, Akron
KNBC, San Francisco (annmnts)	WEEL, Boston	WSAI, Cincinnati
WTIC, Hartford	WTAG, Worcester	WGAR, Cleveland
WTOP, Washington, D. C.	WJR, Detroit	WBNS, Columbus
WMBR, Jacksonville	WJEF, Grand Rapids	WLOK, Lima, Ohio
WQAM, Miami	WKZO, Kalamazoo	KOIN, Portland
WAGA, Atlanta	KSTP, Minneapolis	WJAR, Providence
WMAQ, Chicago	WEBC, Duluth	WCOS, Columbia, S. C.
WEEK, Peoria	WMFG, Hibbing, Minn.	WJMX, Florence, S. C.
WEOA, Evansville	WHLB, Virginia, Minn.	KXYZ, Houston
WOWO, Ft. Wayne	KYSM, Mankato, Minn.	WJOY, Burlington, Vt.
WMT, Cedar Rapids	KROC, Rochester, Minn.	KJR, Seattle
WOC, Davenport	KSD, St. Louis	WDUZ, Green Bay
WHAS, Louisville	KMOX, St. Louis	WISN, Milwaukee
WDSU, New Orleans	WMUR, Manchester, N. H.	WEAU, Eau Claire, Wisc.
WRDO, Augusta, Maine	WXKW, Albany, N. Y.	WJMC, Rice Lake, Wisc.
WLBZ, Bangor	WAGE, Syracuse	KGU, Honolulu

Marschner and C. W. "Chuck" Shugert, in charge of media, know very well they are at the mercy of their 25-30,000 franchised dealers when it comes to turning the Jim Browns into "regulars" who come back again and again.

These individual dealers, the Shell advertising heads realized, mean the difference between so-so sales and the kind of push that keeps earnings moving ahead briskly. That's why Shell decided in 1944 they needed something that would not only add a direct selling punch to their newspaper and outdoor poster advertising; they wanted something that would tie their dealers into the program, make dealers feel more a part of the advertising effort.

So in 1944, following a war-curtailed ad program which included no broadcasting, the Shell strategists decided to start sponsoring 15-minute newscasts (Please turn to page 55)



Shell programs are merchandised heavily through billboards, and letters, cards sent to dealers





CBS picture by William Noyes captures joy of kids watching their first TV show. Tots strongly influence adult viewing

# How moppets hypo adult viewing

**Ohio State study, plus other evidence, reveals that nighttime choice of grownups' program is often determined by busy young fingers**

When Milton Berle mugs into the TV camera just before *Star Theatre* fades off at 9:00 and plies the kiddies with urgent admonitions to be good . . . to be careful crossing streets . . . to go right to bed now, that's supposed to curry favor with parents.

And that's all to the good for Texaco products.

But "Uncle Milt" and his Texas Company sponsors (along with a lot of other advertisers) may be surprised to learn that the votes of youngsters between the ages of six and 12 have a lot to do with what adult shows are viewed by grownups in the evening all the way up to 9:30.

This, at least, is the case in Columbus, Ohio, as established by an Ohio

State University diary study made the first week of last March. There's no reason to believe the small fry of New York, or Dallas, or Los Angeles exert less pull with mama and papa than do their counterparts in Columbus, Ohio.

Comedy dramatic type shows had the greatest appeal as a class for Columbus children. Three program types rated consistently lower in homes with children than in "base" homes—homes without children. They were (1) "human interest" shows; (2) crime or thriller type shows, especially those with a strong psychological emphasis; and (3) musical programs.

Children not only influenced the type of program viewed in their homes, but were responsible for terrific differences in ratings of individual programs

within the different categories.

For example, the average rating of comedy dramatic programs as a class was 119% higher in homes with children than in adult-only homes. At the other extreme, *What's My Line*, a human interest type show, rated 51% lower in homes with children. It is probable that this effect holds good in principle everywhere. If this proves to be the case, an entirely new approach is suggested for expanding adult audiences in homes which include children.

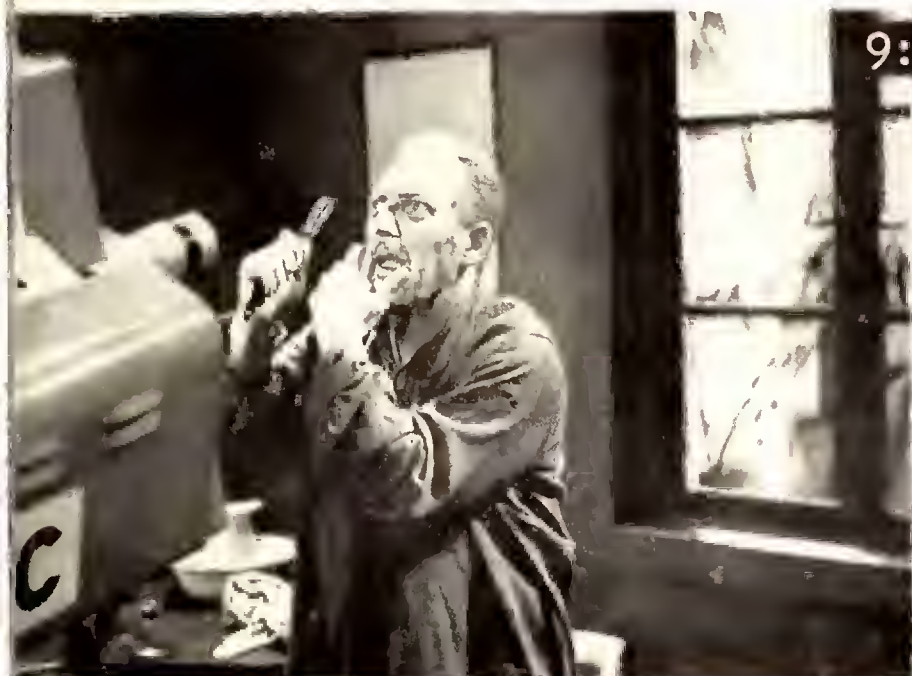
The Columbus study was made by Richard M. Mall, a graduate student in radio and television programing at Ohio State University; he worked under the supervision of Dr. Harrison B. Summers of the university's Department of Speech.





**56% up** "Aldrich Family," on air same time as show at right, had 56% higher rating in homes with kids than in adult-only

**50% down** "This Is Show Business" rating was 50% lower in homes with tots than in adult-only. Kids' vote made difference



**27% up** "Philco Playhouse" rated 27% higher in homes with kids than in adult-only. As result, its over-all rating was upped

**21% down** "Fred Waring" in adult was 21% below rating in kid homes. Over-all rating was 10 below show at left

Mall placed diaries in the homes of 200 families who kept quarter-hour-by-quarter-hour records over a seven-day period. The families were a cross-section of the television-owning homes of Columbus, representing every section of the city. Distribution of the sample according to educational and socio-economic levels was only slightly above

that of the population of the city as a whole. About half the sample families had children of school age.

At the time the study was made, about 45,000 TV sets had been sold in the Columbus area. The situation in Columbus was unique in that three TV stations were in operation in a city of 400,000 population. Three-station com-

petition was available for seven or more hours each day of the test week.

The study reveals, on a scale never before measured, the importance of children in choice of programs viewed by adults; it also confirmed tentative conclusions of other studies which indicated higher sets-in-use statistics in  
(Please turn to page 52)

### Average hours per week of television viewing

	Homes with children	Homes with no children
Mornings Monday through Friday	.78	.20
Afternoons Monday through Friday	9.35	4.10
Afternoons Saturday and Sunday	3.03	2.42
Evenings Entire week	25.89	24.51
Total hours Entire week	39.05	31.23

### TV "sets in use" in homes with or without children\*

Period starting	Adults only	With children	Period starting	Adults only	With children
1:00 p.m.	7.4	9.4	6:00 p.m.	42.3	73.6
1:30	6.1	7.9	6:30	54.4	73.3
2:00	5.6	8.4	7:00	60.6	77.5
2:30	7.1	13.3	7:30	59.2	67.0
3:00	7.6	17.1	8:00	77.5	76.9
3:30	11.3	22.0	8:30	81.3	79.6
4:00	14.0	30.9	9:00	77.9	75.3
4:30	22.9	42.8	9:30	78.0	72.5
5:00	24.1	61.0	10:00	72.5	70.2
5:30	26.4	70.7	10:30	63.0	59.0

\*Half-hour periods, Monday through Friday combined. Source of this and chart at left: Ohio State University study.





1. Dynamic's pitch: "See a set in your home"

2. Calls from Dynamic's stations are received here

3. Next step: salesmen are informed of prospects

# This team bats .500 in sales

**Air advertising plus home demonstration technique scores heavily for TV set dealers in many cities**

**over-all** When RCA unveiled its new MP—"Million Proof" line of television sets on Sunday, 16 July, the reaction was immediate from a public which had been alerted by weeks of drum-beating on the air and in newspapers and magazines. But nobody reacted faster than RCA's competitors in the Number One television market—the New York metropolitan area. Leading the pack as usual was the leading radio advertisers among the "free demonstration" school of retailers—Dynamic Stores.

Dynamic in New York is but one of the dozens of dealers in TV cities all over the country who are cashing in on "free demonstrations" teamed with air advertising.

Dynamic, with six stores in the New York area selling nationally-known appliances, including Admiral television sets, uses radio locally as the Robert Hall clothing chain does nationally on a broad, saturation-frequency basis. With a watchful eye on the competition, Dynamic's advertising manager, Sidney Horne, won't disclose the size of his radio budget. But the most conservative estimate from a qualified industry source is \$100,000 a year. At peak periods Dynamic has bought time on virtually all of the 15-odd stations in the New York area—from one-minute spots through two-hour disk jockey

type music programs.

The objective of all this saturated selling: invitations to Dynamic salesmen to visit listeners in their homes, and bring a TV set along. Home demonstrations are nothing new. Vacuum cleaner salesmen, to mention one group, have been doing them for years. But it took "Madman Muntz," fresh from his success in the used car business, to work out the successful formula now used by other retailers like Dynamic in New York and George's Radio Stores in Washington. SPONSOR reported the Muntz TV success story in its 7 November 1949 issue ("Not so mad Muntz"). Dynamic and George's Radio Stores are using the Muntz formula enthusiastically, find it works for them as well.

A staggering 95% of all those who phone to inquire about home demonstrations of Admiral TV sets, in answer to Dynamic's radio plugs, make appointments for Dynamic salesmen to call. And a solid 50% of this number become cash customers.

"Radio," says Dynamic's Horne, "gives Dynamic's salesmen-demonstrators a legitimate excuse to get into the home." This, of course, is enough for any salesman worth his salt. More than 100 Dynamic salesmen are kept busy throughout the day following up leads stemming directly from Dynam-

ic's radio advertising. A battery of 15 switchboard operators has all it can do to handle incoming calls from "live" prospects. "Radio opens doors for us," says Horne. This has been brought home strikingly to Dynamic through occasional "cold canvasses" of neighborhoods where no specific leads are available. "Our salesmen find the ice has been broken ahead of them because people are familiar with the Dynamic name, thanks to our radio advertising. Almost everybody knows who we are," he adds.

This is one of the reasons Dynamic doesn't concern itself excessively with pinning down results from individual stations. "We've gotten plenty of results attributable to radio even during periods when we had nothing on the air," Horne points out. He explains that the value of campaigns such as Dynamic's cannot be gauged by direct and immediate results alone, as impressive as these have been. Each cycle of Dynamic air advertising generates waves of publicity and advertising carry-over which augments the selling job long after the commercials have been read.

Dynamic buys time on network outlets—the powerful New York "flagships" such as WCBS and WNBC—as well as independent stations. Horne





4. ONCE IN THE PARLOR WITH A TELEVISION SET, SALESMEN HAVE LITTLE TROUBLE SELLING. 50% OF FAMILIES VISITED BUY

says that while the quality and reliability of sales leads pulled by the network stations were superior, in some individual cases, to those stemming from the indies, the difference by and large isn't enough to warrant a rule-of-thumb judgment. Horne is a believer in the practice of buying stations on individual performance and "per-

sonality," rather than on power and affiliation.

Most of Dynamic's radio buys are spotted in the mid-morning, afternoon, and early evening. Dynamic has learned that their best advertising target is the housewife. While the purchase of a TV set is usually discussed at length by all members of the fam-

ily, it's Mom who usually has the final word.

Unlike many other advertisers who use a bulk of spot announcements, Dynamic has never cut transcriptions, preferring to do them live. Horne feels that this is added insurance against commercial copy staleness—a factor to  
(Please turn to page 42)



Selby's, St. Paul: this appliance dealer has five half-hour shows over WMIN, urging viewers to telephone for a TV set demonstration



George's, Washington, D. C.: George Wasserman, president of Washington appliance firm, signs for more time on WNBW to push TV sets





Ray Bartlett, white d.j. on KWKH, Shreveport, proves it's programing that draws Negro fans

# The Negro d.j.

**Scores of stations round  
sepia talent; here  
in on a newly tapped**

**spot** Fifteen million people earning \$12,000,000.000 a year constitute a tremendous market. Despite this, a strange myopia prevents the bulk of advertisers from trying to reach it.

SPONSOR (10 October 1949) pointed out the relatively untapped potentialities of the Negro market in an article called "The forgotten 15,000,000." Since then additional evidence proves that programing aimed especially at Negroes sells heavily for national and local sponsors.

Top salesmen are the disk jockeys throughout the country whose music, chatter, and distinctive personalities attract huge and loyal audiences. The d.j. may be white, he may be colored; the important thing is whether his program appeals to the majority of Negro listeners. Programing is the key.

Here are some samples of what Negro disk jockeys can do for sponsors: Jon Massey on WWDC, Washington, D.C., sold 5,000 sets of \$1.98 ball point pens for the Super Music Stores—all in a single week.

Ned Lukens (a white d.j. who calls himself "Jack the Bellboy") promoted \$4,000 worth of business for Jandel Roofing and Siding Co. with two spots a day on WEAS, Decatur, Ga. He has also helped add 15,000 new accounts for Hollywood Clothiers, who have sponsored him for two years.

Sister Rosetta Tharpe, with a 15-minute record show called *Songs of the South*, sold 456 General Electric washing machines in 10 weeks over WDIA, Memphis. Maurice "Hot Rod" Hulbert sold 59 radio-wire recorder

## Negro population in leading markets\*

Market	Negro population	Percent of total	Estimated no. families	Population per private household
New York	819,450	9%	212,000	3.5
Chicago	447,370	10	111,300	4.0
Philadelphia	439,410	13	113,000	3.6
Detroit	348,245	13	83,400	4.2
Washington	285,988	24	68,000	4.2
Baltimore	284,383	22	63,250	4.5
Los Angeles	240,375	6	56,250	3.2
St. Louis	239,470	15	67,000	3.4
Birmingham	209,760	42	54,500	3.9
Newark	195,552	6	48,100	3.5
New Orleans	166,824	28	44,500	3.6
Memphis	163,742	41	45,300	3.6
Atlanta	142,885	29	40,400	3.6
Pittsburgh	131,052	6	34,000	3.7
Cleveland	110,000	9	27,500	4.0
San Francisco-Oakland	102,465	5	26,000	3.1
Indianapolis	79,740	18	19,935	4.0
Cincinnati	62,940	12	15,735	4.0
Kansas City	44,300	10	11,100	4.0
Tampa-St. Petersburg	35,313	20	8,800	4.0

\*Source: U. S. Bureau of the Census, 1947, Series P-21.



# trikes it rich

he nation have  
ow they're cashing  
arket

combinations at \$150 each for Sears Roebuck over the same station.

In Santa Monica, popular Joe Adams of KOWL arranged and promoted a March of Dimes Benefit. A total of 1,800 tickets were sold for the 1,500-seat hall, and over 900 others were turned away. The same Joe Adams is responsible for 50% of the new accounts signed by Grayburn Clothes of Los Angeles since May 1949. Business has skyrocketed since the clothing store first began advertising, with as many as 400 new accounts opened in a single month.

What makes Negro disk jockeys so popular? The popularity of music itself is the biggest factor; people like to listen to blues, jazz, bop. Second in importance is the personality of the d.j. Most of them are unusually talented, and often well-educated. Take Jon Massey of WWDC for example. A 23-year-old former Labor Dept. draftsman, Massey was described in the 1945 edition of *The Avon Poetry Anthology* as "one of America's most promising young poets." Lorenzo Fuller MCs *Harlem Frolics* over WLIB, New York—when he isn't appearing in the Broadway show *Kiss Me Kate*. Fuller plays the piano, sings, and talks between records.

Several of WDIA's talented d.j.'s double as teachers in Memphis high schools. Nat D. Williams holds down several spots on the station, writes a syndicated column for the *Pittsburgh Courier*, and teaches history at Booker T. Washington High School. Another popular WDIA personality, A. C. "Moohali" Williams, teaches music at  
(Please turn to page 49)



Jim Booth and Lee Cavanaugh, local distributors, sign for 15-minute slot on "Spider" Burk's show. KXLW

1. Bettelou Purvis, white d.j. on WPGH, Pittsburgh  
3. Santa Monica, Calif.'s popular Joe Adams, KOWL  
5. Felix Miller spins platters on WDUK, Durham

2. Ned Lukens, white "Jack the Bellboy", WEAS d.j.  
4. Nat Williams, WDIA, Memphis, d.j., and guest  
6. Jon Massey, d.j. on WWDC, Washington, D.C.





# Radio is getting bigger

**More radio homes, more individual listening, less cost per thousand, revealed in studies of radio impact**

**During the past several weeks major studies by NBC and WHO, Des Moines, have become available to advertisers probing for the answers to these questions: "How much is radio really worth? How well is it doing in the family of advertising media?"**

*Radio is getting bigger!*

That's evident in the increased number of radio homes; in multiple sets within the home; in individual set listening in kitchen, bedroom, living room, workroom, barn; in more out-of-home listening; in declining cost per thousand.

This doesn't mean that all stations offer advertisers more than they did one year or five years ago. Nor does it mean that the advertiser can afford to relax in his effort to make profitable use of the medium. A husky segment of the radio broadcasting field is having rough sledding; numerous programs show a downward trend.

Yet more advertisers than ever before are reporting standout results. They're learning how to use radio . . . and they're being helped along by the fact that *radio is getting bigger*.

For more than a year SPONSOR has presented its continuing study on the health of radio. Most of these analyses are contained in a 32-page booklet titled "Radio is getting bigger" available free to subscribers on request.

**NBC presentation highlights radio's growth.** In a simple, factual presentation, NBC has marshalled pertinent facts advertisers want to know about the dimensions of radio. Here are some of the stand-out statistics it includes:

1. While U. S. families increased 5 1/4 million in the four years ending January 1950, radio families rose 6,702,000. The radio family growth far surpassed that of newspapers, or television families, or the four top national weekly magazines.

## Radio up: Nielsen

A telegram to SPONSOR from A. C. Nielsen arrived at press time. Excerpts follow: "Radio listening snaps back coincident with interest in Korea. . . . Radio usage for entire day now higher than last year. . . . Night-time listening currently on par with year-ago level, whereas during earlier months this year it had been off 10 to 15%. Morning and afternoon listening . . . now up 5%." That's the latest word from Nielsen, reinforcing the point made in the article below.

2. From January 1946 to January 1950, 54,000,000 radio sets costing four billion dollars were sold.

3. In 1949, three radio sets were sold for every TV set. The RTMA reports pyramiding radio set sales in 1950, chiefly table and portable models.

4. More money was spent last year for radio sets than for all newspapers and magazines combined.

5. Based on Nielsen estimates, which rarely includes listening to more than two sets in a sample home, an average half-hour evening network radio program will have 6.7% less potential circulation this fall than in 1948. But the marked increase of individual set listening in the home, not fully measured by Nielsen, reduces this percentage.

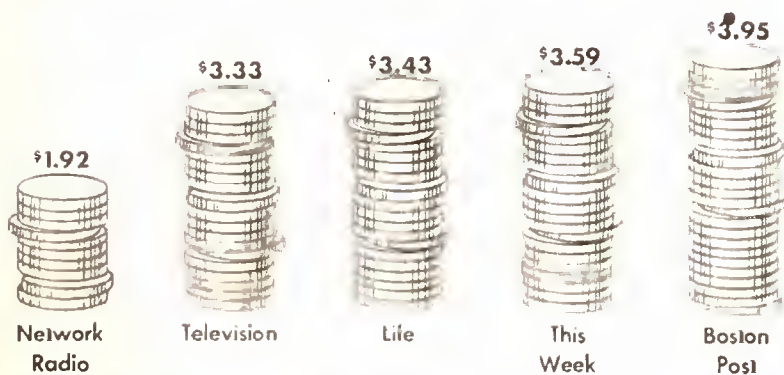
6. Fall 1950 will find 35,097,000 exclusively radio families as compared to 10,000,000 TV families (practically all TV families also own one or more radio sets).

7. Radio is truly national, saturating all markets. Television this fall will reach 63 markets with an average

**NBC presentation proves radio is low cost, high power medium**

Radio's cost per thousand in Boston, May 1950

COST PER THOUSAND • BOSTON • MAY 1950



the results  
of a 4 media test  
by a  
premium advertiser

10¢

RADIO

23¢

SUNDAY  
SUPPLEMENTS

39¢

DAILY  
NEWSPAPERS

\$1.21



market penetration of 35%. Radio reaches more than 95% of all families.

8. If all non-TV markets (such as Portland, Ore., and Denver) were lumped together they would equal a market seven times the size of New York City.

The NBC study includes two important surveys, previously reported by SPONSOR, which revealed radio listening as America's favorite leisure-time activity. *Fortune* magazine in 1949 stated that 51% of the men and 54% of the women named radio listening when asked: "Which two or three of the things on this list (including many recreational activities) do you really enjoy doing the most?"

A 1948 Psychological Corporation study found that 85% of the people interviewed listened to radio on an average day, and that they spent four and a half hours doing so. Newspapers took only 58 minutes of their time. Only 25% read magazines, these for only one hour and four minutes during the average day. Other figures in the P. S. study, confirmed by a recent Pulse survey, revealed that the average person who listened to the radio out-of-home spent 93 minutes doing so. During an average day, 23% listened to the radio away from home.

The NBC presentation quotes the Dr. Lazarsfeld discovery that "radio advertising is better liked, commands more attention, registers better recall than printed advertising." Place and frequency of advertising is flexible in radio: it is not controlled by issue dates as with magazines and newspapers. The advertiser has no competitive advertising or editorial matter to distract him. Listening generally is  
(Please turn to page 34)

### Iowa listeners like the job radio is doing\*

Listeners' Appraisal	Schools	Newspapers	Radio	Local Government	Cities
"In this area they are doing"					
An excellent job	11.05%	7.45%	12.7%	3.7%	21.7%
A good job	59.8	64.6	70.0	48.5	65.6
Only a fair job	13.6	19.5	13.1	23.3	7.0
A poor job	1.2	3.4	1.2	6.0	0.6
Don't know	14.2	5.9	2.9	18.4	4.9

### Radio tuning nearly 1-1 hours daily in average Iowa home\*

(Figures are total hours reported divided by number living in Diary homes)

	Total (Average Home)	Average Woman Over 18	Average Child 12-18	Average Child 4-11
Average weekday	13.95 hrs.	6.67 hrs.	2.61 hrs.	2.91 hrs.
Saturday	15.59 hrs.	6.60 hrs.	3.44 hrs.	3.72 hrs.
Sunday	13.52 hrs.	5.86 hrs.	4.41 hrs.	4.19 hrs.

### One out of every two Iowa homes has more than one radio\*

	1940 Survey	1945 Survey	1950 Survey
Percentage of all homes owning radios	90.8%	93.6%	98.9%
Percentage of radio homes owning:			
Only one set in the home	81.8%	61.5%	51.2%
Two sets in the home	13.8%	29.4%	35.6%
Three or more sets in the home	4.4%	9.1%	13.2%

\*Above figures based on 1950 Iowa Radio Audience Survey conducted by Dr. F. L. Whan.

## Radio is growing faster than America

Circulation increases between Jan. 1946 to Jan. 1950

U.S. Families 5,251,000

Radio Families 6,702,000

All Daily Newspapers 4,461,000

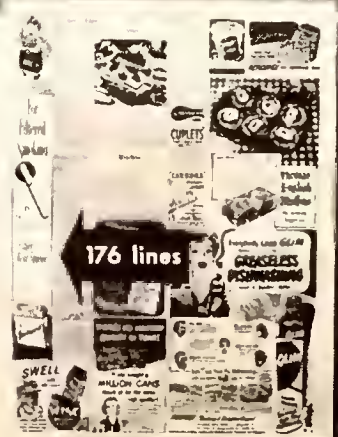
TV Families 3,947,000

## Buying power of the advertising dollar

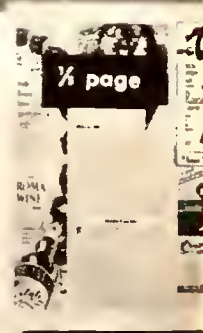
\$21,000 spent to reach 34,000,000



Radio  
NBC Network  
Evening



1145 Newspapers



9 Leading  
Magazines



To people who have radio-tr time to sell:

# How to profit by your tr





# Trade paper advertising

New booklet—"The Happy Medium"—of interest to

- station managers • agency account executives
- copy writers • buyers and sellers of radio and tv time
- and other trade papers

It is the only medium that can reach you in your home

It is the only medium that can reach you in your office

It is the only medium that can reach you in your car

It is the only medium that can reach you in your pocket

It is the only medium that can reach you in your mind

Some of the subjects discussed in "The Happy Medium" are:



One-to-one contact  
Budget



Radio and TV



Radio  
Television



Radio  
Television

SPONSOR . . . the shortest distance between buyer and seller

*Just one step away from the sponsor*

SPONSOR  
30 Madison Avenue  
New York 17, N.Y.

Please send me a copy of "The Happy Medium"

Name

Address

City

State

Zip



## RADIO IS GETTING BIGGER

(Continued from page 31)

easier than reading. SPONSOR's "Radio Results" feature attests to the selling power of the human voice. As SPONSOR also reported, when Dun & Bradstreet asked retailers, "What media would you recommend for a national advertising campaign?" radio was far and away the #1 medium.

The NBC report gives a concrete example of the economy of radio advertising. A household item advertiser, testing premiums in four media, discovered that radio delivered inquiries at the low cost of 10c each; magazines were 13 times more costly; daily newspaper four times more costly; Sunday supplements more than twice the radio cost.

To illustrate comparative media cost, NBC points out that for \$21,000 an advertiser can buy a full NBC network half-hour evening program—time and talent. And for this sum he has 34,000,000 families as his potential audience. In order to match this circulation with newspapers, he would have to buy 1.145 of them, and this, of course, includes a lot of duplication. If he were to use magazines, he would have to buy the nine leading circulation magazines, again with a good deal of duplication. When he finished spreading his money around, this is the kind of space he could buy: 176 lines in 1.145 newspaper or 1/6 page in nine leading magazines. Opposed to this, he could procure the impact of a full network half-hour evening program."

A little known fact of the Hofstra study, unveiled in this presentation, shows network radio producing 72% more advertising impressions than TV per dollar spent. TV showed up second low, with *Life*, *This Week* and the *Boston Post* far more expensive. (The study was made in Boston.)

**Iowa radio study gives key data.** The 1950 Iowa Radio Audience Survey, conducted by Dr. F. L. Whan and sponsored by WHO, Des Moines, not only makes a year by year comparison of trends in listening, ownership and preferences, but also uncovers valuable new information about the habits of the Iowa audience.

1. Among 9,001 Iowa homes queried in 1940, 91.4% had one or more radio receivers. In 1949, among 9,169 homes, 93.5% had one or more radio receivers. With 9,215 questioned in

(Please turn to page 61)

## How radio compared with newspapers in Pine Bluff competitive test

# KOTN

SERVING SOUTHEAST ARKANSAS

B. J. PARRISH, MANAGER

P. O. BOX 887

**PINE BLUFF, ARK.**  
July 29, 1950

Sponsor Publications, Inc.,  
510 Madison Avenue,  
New York 22, N. Y.

Gentlemen:

First let us extend our congratulations for the grand job SPONSOR is doing. We especially enjoyed the article "What Pulls 'em In" in the June 19 issue. Please advise whether reprints are available, and the cost.

You will probably be interested in a local radio success story - a radio vs. newspaper pull-test conducted by Lea's Men's Store, 322 Main Street, Pine Bluff.

This test was arranged by the writer and Mr. George Lea, owner of the store, and conducted by the salesmen in the store. The store has been an infrequent radio user in the past, their appropriation running about 5 to 1 in favor of newspaper, and Mr. Lea told us before the test that he expected radio to come in on the "tail-end" of the deal.

As you will note in the enclosed copy of Mr. Lea's letter to us, radio made a very nice showing.

You are welcome to use this letter, together with the facts contained in Mr. Lea's letter.

Keep up the good work. More power to SPONSOR!

Yours very truly,

Radio Station KOTN

*Joe L. Wallace*  
(com'l. mgr.)

July 27, 1950

Radio Station KOTN  
Pine Bluff, Arkansas

Gentlemen:

We are pleased to report to you the following results of a "radio-newspaper" advertising test conducted in our store over a three-day period - Thursday, Friday and Saturday, July 13-14-15, 1950.

Merchandise used: Men's Boxer Shorts - 79¢

Per cent customers accounted for:

Radio	Newspaper	Combination of both	Other*
36.0	14.0	6.0	44.0

Per cent sales accounted for:

Radio	Newspaper	Combination of both	Other
29.8	17.7	8.6	43.9

(\*)Other includes window display, etc. Since point of test is in very HIGH "Foot traffic" spot (considered 98% location) it is very easy to see why our mass window display brought the "other" column up to such a high point. Also, it is reasonable to believe that inasmuch as the window as the last thing impressed on the customer's mind before making purchase, a number of people actually brought to the store by either radio or newspaper, gave credit to the display.

Method of procedure: As nearly as possible the exact amount of money was spent in each medium. After the sale was completed the customer was asked "What brought you in?" or "How did you learn about this item?" Then, it was explained that a test was being made.

You will be pleased to note that your station, which was the only one used in this test, accounted for two and a half times as many customers as the newspaper.

You may use this information for publication in your trade magazines if you choose.

Yours very truly,

LEA'S MEN'S STORE



IN SAN FRANCISCO BAY AREA TELEVISION...

# KRON-TV PUTS MORE EYES ON TELEVISED SPOTS

...with  
this interest-ALL-  
the-family parade  
of programs that  
keeps folks dialed  
to Channel 4

## EVERY WEEK

... KRON-TV fans in the San Francisco Bay Area see  
all these NBC network and top local shows...presented  
with the selling impact of "Clear Sweep" television:

- |                          |                          |
|--------------------------|--------------------------|
| 4 DRAMATIC PRESENTATIONS | 3 THAT PRESENT FASHIONS  |
| 6 SHOWS FOR CHILDREN     | 5 AUDIENCE PARTICIPATION |
| 10 FEATURING INTERVIEWS  | 3 SHOWS ABOUT SPORTS     |
| 5 WITH MUSIC AND SONGS   | 13 MISCELLANEOUS         |
| 6 VARIETY PROGRAMS       | NEWS, TELENWS, REGULARLY |

(Note: Some of the programs here referred to are  
grouped under more than one subject classification.  
Also, many programs listed numerically only once are  
telecast throughout the week or several times weekly.)

SPOTlight your  
tele-selling with  
"A" spot schedules on...



Represented nationally by FREE & PETERS, INC. . . . New York, Chicago, Detroit, Atlanta, Fort Worth,  
Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Building, 5th and Mission Sts., San Francisco





## Mr. Sponsor asks...

**When media are selected for a national campaign, are radio and TV subjected to tougher scrutiny than magazines and newspapers?**

**Irving A. Kathman** | Vice president in charge of sales  
Eversharp Inc., Chicago

### The picked panel answers Mr. Kathman



Mr. Parnas

Yes, the purchase of radio and television on a network or spot basis is, generally speaking, subjected to much tougher scrutiny from advertisers and agencies than is the buying of magazines and newspapers. And that seems logical. Magazines and newspapers are much older media than radio or TV and are therefore more familiar to the buyer and to those who must approve recommendations. The A.B.C. reports, the Starch Readership reports, the Continuing Newspaper Readership Studies by the Advertising Research Foundation, and the Magazine Audience Group studies provide the advertising profession with fairly sound yardsticks to measure the worth of print media. While it is true that some of these tools are subject to criticism, their findings are on the whole generally accepted. Radio, on the other hand, while prospering greatly and providing the advertiser with a very effective medium, has too often been furnished very confusing research. First there was the controversy between the C.A.B. and Hooper. Then Hooper and Nielsen in radio and TV. And now, the debate between Hooper and The Pulse. The B.M.B. controversy is also still fresh in our minds. TV has as yet no generally accepted measurement yardstick and

there will, no doubt, be furious talk thrown around. While there has been much confusion, enough sound research has been made available to help make judicious purchases of radio and TV time, and programs. Unlike magazine and newspaper research, however, these yardsticks, such as the Nielsen and Hooper ratings for radio and TV and the various other studies are seen regularly and studied by many agency and client executives. Consequently, when decisions are to be made, many minds are consulted. Important also is the fact that a network radio or TV show usually involves a much greater financial outlay than a magazine or newspaper campaign and is much less flexible. Therefore, the tough scrutiny,

**HARRY PARNAS**  
Media Director  
Cecil & Presbrey  
New York



Mr. Kane

Yes, radio and TV are subjected to closer scrutiny than magazines and newspapers, primarily because you are dealing with what amounts to an intangible. Studies of audience measurement and audience classification are more difficult to obtain with accuracy than in the case of publications. Probably one of the greatest drawbacks for the smaller sponsor is the inability to monitor out-of-town shows. Neither the agency nor client has the opportunity to listen in; performance cannot be checked properly; thus a good deal of faith is required. Once an agency is sold on radio or TV, the greatest hurdle remains

—namely selling it to the sponsor. Selling radio to a sponsor is a fairly complicated matter what with difficulties in enumerating classes of time, talent charges, extra charges for transcriptions and so on. The potential sponsor gets so confused that it is difficult for him to figure out what the prospective plan is costing him, despite the agency's facts and figures. It will take a considerable amount of time to educate potential small time sponsors to lend a willing ear to radio and TV proposals.

**LAWRENCE KANE**  
Executive Vice President  
Lawrence Boles Hicks  
New York



Mr. Young

No, I don't believe they are. In the last few years, advertisers because of increased competition and rising production costs, are more than ever endeavoring to make their advertising dollar produce the greatest sales possible. As a result, all media are carefully weighed in relation to the job to be accomplished. Being older media, magazines and newspapers are naturally more familiar to most advertisers and therefore are subjected to less question as to their actual operation. However, once the "mysteries" are removed from television and radio for the advertiser new to these media, the application of them as well as all other media would be subjected to the same scrutiny as to coverage, cost, and ability to move the advertiser's product.



Most agencies have on their staffs experts in all forms of media. It is a function of these experts to have complete knowledge and data on all media, so that when campaigns are formulated all available data on a medium is presented. The amount of scrutiny of a particular medium might be governed by the data available and the believability and reliability of this information.

I do not believe that in a carefully planned campaign, any one medium would receive any closer scrutiny than another. An agency which is interested in the result of a campaign would certainly see that all media received equal analysis and consideration in relation to the results which they hoped to obtain.

THOMAS H. YOUNG  
*Calkins & Holden, Carlock,  
McClinton & Smith  
New York*



Mr. Daly

I don't think so. In our organization, for instance, when the objectives for a particular national campaign have been agreed on, each medium is subjected to an upon all the accepted facts and statistics available. The ability of each medium to accomplish campaign objectives efficiently and economically is carefully weighed before decisions are made. However, while the scrutiny is equally tough for all media, the rapid growth of television and its effect on radio listening, magazine, and newspaper reading habits pose many questions which need to be answered. We will continue to study carefully all the facts available about television and its resulting effect on all other media.

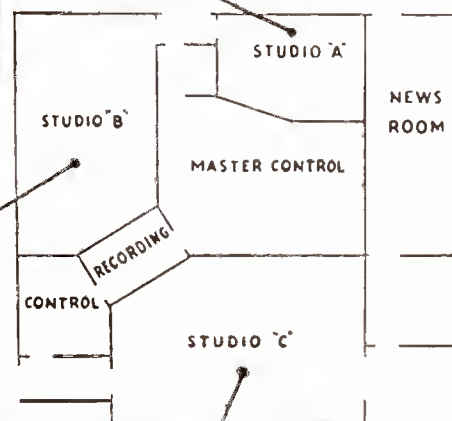
JAMES B. DALY, JR.  
*Assistant Director of Media  
Geyer, Newell & Ganger  
New York*

#### Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.



The Newest,  
Most Complete  
AM Facilities—  
Comparable to  
the Nation's Finest!



● From preliminary plans to proven performance, WDSU's new AM studios are the finest available... with the latest technical equipment including full recording facilities. For local New Orleans... or for nationwide broadcasts... WDSU can successfully plan and produce outstanding radio shows!

CALL JOHN BLAIR!



ABC AFFILIATE



# THRIFTY Coverage

## of the South's largest Trading Area

WHBQ, Memphis, with 25 years of prestige and know-how, presents its advertisers with a splendid coverage of this market of brilliant potential . . . coverage that brings positive results for every penny invested.

And our 5000 watt (1000-night) WHBQ (560 k.c.) is rate-structured to give you REGIONAL saturation at little more than what you'd expect the local rate to be!

TELL US OR TELL WEED that you'd like additional facts re our

**MAGIC IN THE MID-SOUTH**

Swami W. H. BEECH

MUTUAL

**WHBQ**

Represented Nationally By WEED & Co.



This SPONSOR department features capsuled reports or broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

### Adults corralled with kids on WNBW's Rangers Club

Hopalong Cassidy and the lesser cowpokes riding the TV range are the hottest thing in video, and sponsors are capitalizing on their appeal.

But some sponsors, while lassoing the small fry, have forgotten to corral the kids' parents. WNBW, NBC-TV in Washington, thought of everyone—sponsors, children and parents—when they got on the Wild West bandwagon.

What they have evolved is the *Circle Four Roundup Rangers Club*, a Monday through Friday film and daily club meeting.

Psychologically, the Circle Four Club plays into the hands of parents. WNBW made up membership cards with four Circle Four Roundup Ranger rules of good conduct. These rules of conduct give mother and father a free range to tell little Johnny he is not living up to the Circle Four rules—for almost ANY minor violation of parental discipline. It's little touches



WNBW cowboys show Circle Four Club brand like this that build up parental good will for the program's sponsor.

To merchandise the show, WNBW had neckerchiefs with a Circle Four imprint made up. Total sales on this test merchandising scheme came to 12,500 neckerchiefs at 25c each.

WNBW has also built an index on file cards of 20,000 youngsters with names, addresses and dates of birth. While the program features announcements, the list can be made available to any sponsor wishing to tie in direct

mail with program sponsorship.

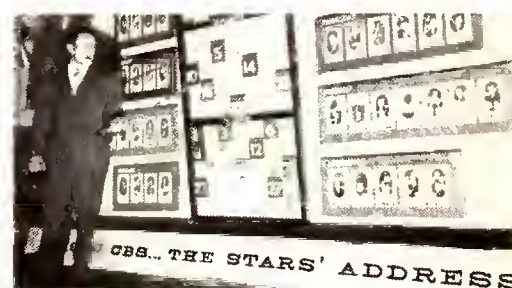
From the tiniest listening "ranch hand" to the participating sponsors and parents, everyone benefits from the activities of the Circle Four show.

★ ★ ★

### CBS to launch biggest fall promotion yet

"This is CBS—The Stars' Address!"

This phrase will keynote the biggest program exploitation ever undertaken by a network and its affiliates. Direct-



John Cowden explains CBS fall promotion plans

ly benefiting, along with CBS and the 90% of its member stations participating, will be sponsors of the 39 fall programs to be promoted. Louis Hausman, CBS V. P. in charge of sales promotion and advertising, will supervise.

The campaign, beginning on 26 August and running into October, will include over 1,000 separate announcements. These commercials will be used heavily on disk jockey and women's programs. Singing commercials have also been devised to tie-in with the campaign, emphasizing the return of nighttime shows after the summer hiatus.

Last year 152,000 announcements were used in the CBS fall campaign. This year, according to CBS officials, the total will be even higher.

Advertising will appear in some 300 newspapers and in national magazines as well. Eight half-pages are scheduled in *Look*; in October, the entire issue of *Radio Mirror* will be devoted to CBS.

From August until October it will be ". . . CBS—The Stars' Address!"



## WKYW salesman proves radio is getting bigger

William Russell, salesman at WKYW, Louisville, proves he knows how to combine pleasure with business.

<b>WKID</b> RADIO RUSSELL, INC. 8454 ALBANY AVENUE LOUISVILLE 6, KY	
DATE: July 12, 1950 BY: Mr. and Mrs. William P. Russell	
ORDER TO: RADIO RUSSELL, INC.	
NAME OF PERSON: William Tucker Russell	PRODUCT: Infant Boy
DATE OF BIRTH: 20 16	DATE: July 12
DATE OF FIRST BROADCAST: July 12, 1950	DATE OF LAST BROADCAST: Indefinite
PROGRAM DIRECTOR: Dr. S. H. Starr STUDIO: Kentucky Baptist Hospital	
COMMERCIAL ANNOUNCEMENTS: No extra charge for last minute changes	
CONTINUITY: 8 lbs. 9 3/4 ozs.	LIVE TALENT: On Demand
ADDITIONAL INSTRUCTIONS: Script uses a great many loud sound effects. Feed talent at frequent intervals.	
NET STATION TIME: 24 hrs. per day	NET STATION TIME: 24 hrs. per day
NET STATION TIME: 24 hrs. per day	NET STATION TIME: 24 hrs. per day

Bill Russell sent out this birth-vertising order

Recently, when Mrs. Russell gave birth to a boy, Mr. Russell sent out birth announcements in the form of an advertiser's order blank.

Part of the text read like this: Name of Program—William Tucker Russell; Commercial Announcements—no extra charge for last minute changes; Live Talent—definitely; Continuity—8 lbs. 9 3/4 ozs.; Additional Instructions—script uses a great many loud sound effects, feed talent at frequent intervals. Net Station Time—24 hrs. per day.

Radio IS getting bigger. ★ ★ ★

## Low pressure commercials are music to WABF fans

Slam-bang singing commercials sell many of radio's wares but WABF has proven the low-pressure commercial can also bring results.

More than \$25,000 in midsummer music festival tours to Europe have been sold via the low-decibel kind of commercials the station demands of its announcers.

The tour itself is sponsored jointly by Thomas Cook & Sons and WABF. The New York FM station was the sole advertising medium for the \$1,085 tours. Station president, Ira A. Hirschman says, "This particular selling program confirms our knowledge that there is a large audience of ample financial means that can be sold *only* through commercials that appeal to them as individuals, not as faceless blocks of statistics."

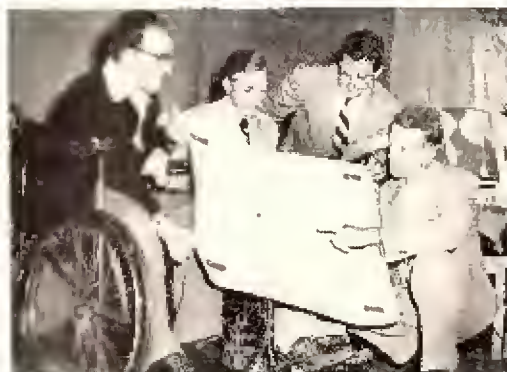
Mr. Hirschmann adds, "There is an ever-growing group that can be reached by commercials that don't offend their good taste. I doubt that we'd have sold a single tour to our particular audience had we made the announcement in rhyme following a theme song." ★ ★ ★

## Briefly . . .

The State of Maine and the Maine Broadcasting System have combined promotionally to praise each other's advantages. The theme is "Anywhere you vacation in Maine you'll enjoy good radio reception from a Maine Broadcasting System station." A display featuring WCSH, Portland, WL-BZ, Bangor, and WRDO, Augusta, occupies a window at the State of Maine Information Bureau in the RCA Building in New York.

\* \* \*

Two WJBK, WJBK-TV executives have received the first AMVET Distinguished Service Awards presented in Michigan this year. Award recipients were Richard E. Jones, vice president and general manager of the Fort Industry Company's Detroit operations,



War vets present service scroll to WJBK execs and Edmond T. McKenzie, assistant general manager and nationally famous as disk jockey, Jack The Bellboy. (There is another disk jockey also known as Jaek The Bellboy. He is Ned Lukens of WEAS, Decatur, Ga. See page 28 of this issue.)

\* \* \*

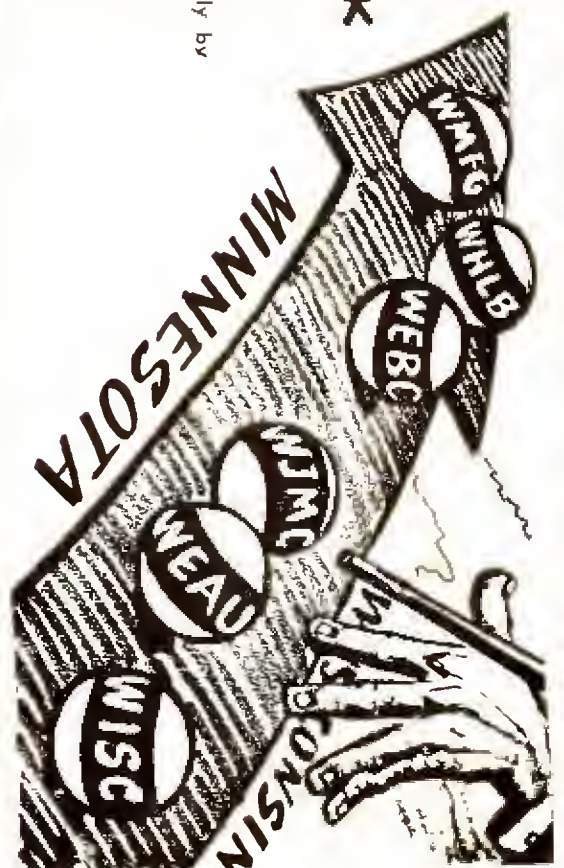
WJMO, Cleveland, believes in giving the sponsor something extra. Warner Brothers ran transcribed announcements advertising *The Flame and the Arrow* with Burt Lancaster. To further the promotion, a WJMO staffer tape-recorded a series of one-minute interviews with Lancaster. The movie star explained his routine to be performed in a Cleveland theatre that evening.

To cover the rich dairyland markets of Wisconsin, the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!

**ARROWHEAD NETWORK**

Represented nationally by RA-Tel Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.

WMFG  
HIBBING  
WHLB  
VIRGINIA  
WEBC  
DULUTH  
SUPERIOR  
WJMC  
RICE LAKE  
WEAU  
EAU CLAIRE  
WISC  
MADISON





## FOOD MIXER

SPONSOR: Natural Foods Institute AGENCY: Foster & Davies

**CAPSULE CASE HISTORY:** *The agency used a half hour program to introduce a \$30 mixing machine to the Albuquerque market. Orders for the food mixer were taken by telephone after the program. As a result of this one program, orders were received for 56 units or a total of \$1,680 in sales. Advertising cost for the show was \$100 or approximately \$1.78 advertising cost per every machine sold.*

KOB-TV, Albuquerque

PROGRAM: Mixing Machine  
Demonstration



**TV  
results**

## BEVERAGES

SPONSOR: Royal Crown

AGENCY: BBD&O

**CAPSULE CASE HISTORY:** *The Royal Crown Bottling Company offered 3,000 beanie advertising hats as a promotion test. The day following the announcement the 3,000 hats were sold and the company was forced to resort to air express to replenish their stock. The company was quite impressed with the very immediate and tangible results of TV advertising and the cost to them was 1 1/3¢ per beanie requested.*

WHAS-TV, Louisville

PROGRAM: Spot

## COUGH REMEDY

SPONSOR: The Glessner Co. AGENCY: Gunther-Brown-Bernie

**CAPSULE CASE HISTORY:** *This pharmaceutical firm wanted to acquaint the public with its Dr. Drake Cough Remedy. After only four one-minute announcements offering trial samples of the medicine plus a Lucky Penny souvenir, the sponsor received 1,982 requests. For this regional three-station deal on the Crosley TV network (WLW-T, WLW-D, WLW-C) this public acquaintance job cost \$200.*

WLW-T, Cincinnati

PROGRAM: TV Rangers

## HOUSEWARES

SPONSOR: D. M. S. Co.

AGENCY: Huber Hoge

**CAPSULE CASE HISTORY:** *This direct sales company introduced a complete set of kitchen knives for the first time in Atlanta. Priced at \$4.95 plus postage and C.O.D. (approximate total \$5.72). The sponsor, without previous advertising, sold 167 sets of knives after only three one-minute announcements. For \$150 spent on TV, the advertiser grossed \$826.65 or a \$676.65 differential—and this without brand name establishment.*

WSB-TV, Atlanta

PROGRAM: Open House  
With Mary Nell Ivey

## LAUNDRY

SPONSOR: Star Laundry

AGENCY: David W. Evans

**CAPSULE CASE HISTORY:** *The Star Laundry had a new idea for packaging men's shirts so they wouldn't be crushed in suitcases. A two-minute film showed two men unpacking their cases. One shirt was crushed and wrinkled. The other, packed by Star, was in perfect condition. The first film produced 16 new customers and the laundry places a hundred dollar evaluation upon each customer. The result: \$1,600 worth of potential business from an approximately \$23 announcement.*

KDYL-TV, Salt Lake City

PROGRAM: Wrestling from  
Hollywood

## ELECTRIC APPLIANCES

SPONSOR: Oster Manufacturing

AGENCY: Ivan Hill

**CAPSULE CASE HISTORY:** *This advertiser went on the Tom Wallace Show, a participating program, the first time it was telecast (cost for a 1-2 1/2 min. demonstration \$85). An electric vibrator and electric beater-mixer were shown. Within two weeks, Chicago State Street stores reported an average increase of 164% as compared to the pre-TV percentage of the preceding six weeks. In addition, 100 new dealers were added.*

WGN-TV, Chicago

PROGRAM: Tom Wallace Show

## DISINFECTANT

SPONSOR: Klix

AGENCY: Raymond Sines

**CAPSULE CASE HISTORY:** *Two announcements advertising Klix disinfectant were used on the Del Courtney Show (approximate cost \$50). Three days after the first announcement, 180 mail requests came in for Klix. Four days after the second, 185 requests were received for the disinfectant. Thus, as a direct result of two one-minute announcements, 365 requests were received for the product in a short time.*

KPIX, San Francisco

PROGRAM: Del Courtney Show



# Growing Like Magic

*The WDEL-TV audience  
in the rich  
Wilmington, Delaware market*

In twelve months of telecasting, WDEL-TV, Delaware's only television station, has been phenomenally successful in building a loyal, responsive audience. This amazing acceptance, together with the tremendous wealth of this market—*fifth in per capita income*—make WDEL-TV one of the nation's top television buys. In the first year of telecasting, set sales in its area have jumped more than 700%! Advertisers can depend upon a continuance of the prosperity of this market and upon an ever-growing audience because of NBC network shows, skillful local programming and clear pictures. If you're in TV, don't overlook the unique profit possibilities of WDEL-TV.

*Represented by*

**ROBERT MEEKER ASSOCIATES**

Chicago      San Francisco      New York      Los Angeles

A Steinman Station

## WDEL-TV

CHANNEL 7

Wilmington • Delaware





## more about the PRN..

### Q. What is the Pacific Regional Network?

A. It is a combination of 48 radio stations from every significant market in California—that provides all the advantages of network radio, plus the flexibility of spot radio.

### Q. What type of stations make up the PRN?

A. Stations selected from all of the four existing networks, or strong independents—each chosen for the specific market it covers, and for the LOCAL selling job it can do.

### Q. Must the advertiser buy all of the 48 stations that make up the PRN?

A. No. With the flexibility of spot buying he may select any number from 4 to 48 stations—to match his coverage or his budget, or to augment and strengthen his present facilities.

### Q. Does the PRN provide complete California coverage?

A. Yes! With more stations than the other four networks combined, the PRN provides *for the first time* intensive coverage of every significant California market.

### Q. Granted that the PRN provides the flexibility of spot—what are its advantages over spot?

A. Convenience and saving of time and effort in buying; use of a single program without the expense of transcriptions and handling; and most important: *a saving of 20% (plus frequency discounts) on time costs alone!* (Plus important savings on transmission costs.)

### Q. How is the BIG new Pacific Regional Network being received?

A. Most enthusiastically, thank you! Its efficient, economical coverage of the vast California market has found ready acceptance among many advertisers and advertising agencies.

### Q. How can I get more details about the PRN?

A. For complete information, write, phone, or wire direct.



**PACIFIC  
REGIONAL  
NETWORK**

6540 SUNSET BOULEVARD  
HOLLYWOOD, CALIFORNIA

CLIFF GILL      HI. 7406      TED MacMURRAY  
General Manager      Sales Manager

## TV DEALERS SCORE

(Continued from page 27)

be guarded against in any campaign in which the frequency of announcement approaches the saturation point.

This doesn't mean that the basic Dynamic "sell" copy is changed often. The main selling points are seldom varied, in fact. But Horne points out that the use of live commercials permits a flexibility of delivery you can't get with transcriptions.

Announcers who do the Dynamic commercials are supplied with the basic pitch and encouraged to ad-lib around it to their heart's content—just so they don't tinker with essentials. Thus the announcer can adjust the prepared commercial to his own individual style.

"Some announcers prefer a 'hard-sell' style, but others can do just as potent a job with the 'soft sell,'" Horne points out. "We find it works out best if we leave it to their own discretion."

The chief selling points in Dynamic's "home demonstration" radio commercials for TV sets are the names "Dynamic" and "Admiral," and the phone numbers listeners are asked to call for a free demonstration. It's axiomatic in all direct-selling offers on the air that the more often the phone number is mentioned, the better the results. A typical Dynamic spot mentions the number nine times—the New York number seven times and the New Jersey alternate number twice. Here is a basic "hard-selling" Dynamic commercial:

"Dynamic Stores—leaders in television sales—now offer you the most spectacular values in all television history! Yes, the new 1950 Admiral models are here! The television sets everybody's been waiting for . . . with new, sensational features . . . engineered to outperform any set, anywhere, anytime . . . At \$70 less than any previous comparable model! No wonder everybody wants the new Admiral! Prove these facts to yourself. Try it before you buy it! Just call Trafalgar 3-0305 and Dynamic Stores will deliver the Admiral wonder set to your home for a free demonstration. See! Hear! Compare! There is no cost. There is no obligation. . . .

"You've never seen anything like the new Admiral for beauty, for performance, for low price. And you can own it for pin money, for pennies a day . . . on Dynamic's easy payment plan. So

call now. Trafalgar 3-0305. That's Trafalgar 3-0305. Dial TR 3-0305 for your free home demonstration tonight! Everybody wants the new Admiral, but only a limited number can be satisfied, because even Admiral, with the world's largest production, cannot satisfy the enormous demand for these new wonder values. Dynamic Stores, America's largest Admiral dealers, are fortunate to be able to set aside a number of Admiral sets for free home demonstration daily. But it's first come, first served. Get your call in right away and be sure of your demonstration. The number again . . . Trafalgar 3-0305—Trafalgar 3-0305. If you live in New Jersey you'll find it easier to phone Market 2-3191. That's Market 2-3191 in New Jersey and Trafalgar 3-0305 in New York. Call now!"

Dynamic bought its first radio time for Admiral TV sets about a year ago on two New York stations—WMCA and WMGM—scheduling a total of about 50 spots a week across the board. Results were "surprising" from the start, according to Horne. After that expansion followed a steady upward curve. Most of the Dynamic buys have been 10 and 15-minute segments, with a sprinkling of half-hour, hour, and two-hour disk programs. Weather reports and newscasts have also proved effective vehicles for Dynamic commercials.

Dynamic came on the TV home demonstration scene just after Muntz TV, Inc. had begun to tap the lucrative markets in Chicago, New York, Boston, Detroit, Philadelphia, Washington and Baltimore. The Muntz approach in its present 20-odd markets is based on radio. About 90% of the advertising budget (it was about \$1,000,000 in 1949) goes into AM advertising. This means between 15 and 20 spots a day on each station in the campaign.

Muntz finds a warehouse in the low-rent part of each market, turns it into a combination factory, showroom, and storage space. A fleet of white-panel trucks move in, and the staff of 200 telephone operators, office workers, salesmen, and TV technicians starts operating in high gear.

Like a deluge, the Muntz advertising barrage breaks on all sides. Skywriting planes weave the Muntz name and slogans over many miles. Radio stations, newspaper ads, and trucks do their selling job on the ground. Disk jockeys carry much of the radio effort, with other "ready-made audience" pro-



grams rounding out the schedule. Often transcriptions will be used, featuring the voice of well-known announcers like Harry von Zell, Ken Carpenter, and Harlow Wilcox. The personal recommendation of these well-known radio personalities has a special appeal to listeners.

The home-demonstration technique has worked successfully for many other dealers. In the Twin Cities of St. Paul and Minneapolis, the Selby Appliance Co. expanded an initial half-hour show on WMIN into five half-hours a week. Their added twist to the sales technique: demonstrating a TV set before studio audiences. The format of the Selby programs consists of playing polkas and bright novelty numbers. Commercials feature the telephone number which listeners should call to get a home-demonstration within the hour. Selby Appliance Co.'s success on radio has caused them to drop all black and white promotion.

Friendly Frost Stores, a New York chain dealer in TV sets and other home appliances, is another outfit with big plans in the home-trial arena. Recently they signed a 52-week contract with New York's WINS, which guarantees the station a minimum of \$150,000 in advertising revenues. Just what Friendly Frost will sponsor is still indefinite.

In Washington, D. C., George's Radio and Television Co. began their tremendous broadcast advertising assault three years ago. Largest appliance dealer in Washington, George's handles Philco and Admiral TV sets and Frigidaire products like refrigerators and dehumidifiers. It has frequently blanketed all four TV stations in the Capital city simultaneously—in addition to heavy radio advertising. Announcements vary in number from 10 to 200 per week, depending on seasons and holidays.

George's estimated broadcast budget of close to half-a-million dollars a year pays for six sports programs on all four television stations in Washington. Three variety shows are carried; one each on WTTG, WNBW, and WMAL-TV. There is an NBC newsreel and a Sunday night feature film on WNBW, as well as three musical programs on the same station. Altogether, about 25% of the budget goes to AM and 75% to TV.

Successful home-demonstration campaigns for TV sets, via broadcast advertising, have proven just as successful in other major American markets.

★ ★ ★

GET THE STORY...

How just one  
announcement  
brought . . .



# 10,000 REQUESTS FOR "CISCO KID" MASKS

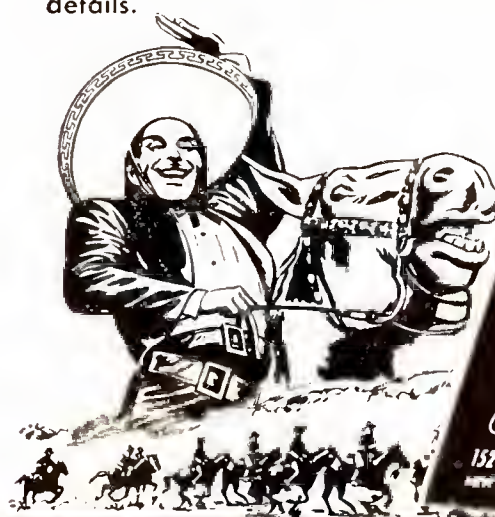
Holsum Bakery reports "Cisco Kid" is a terrific bread salesman! A single offer of "Cisco Kid" masks stampeded the kids. Although these masks were to be distributed by dealers, the following day, impatient youngsters stopped Holsum trucks that same evening—demanding masks! Next day, the entire supply of 10,000 masks was distributed! The station reports: "Could have used 40,000!"

All over the country, the "Cisco Kid" is breaking sales records for many different products and services. Write, wire, or phone for details.



**SENSATIONAL PROMOTION CAMPAIGN** — from buttons to guns—is breaking traffic records!

This amazingly successful ½-hour Western adventure program is available: 1-2-3 times per week. Transcribed for local and regional sponsorship.



FREDERIC W. **ZIV** COMPANY  
*Radio Productions*  
1529 MADISON ROAD - CINCINNATI 6, OHIO  
NEW YORK HOLLYWOOD

Here's the Sensational  
**LOW-PRICED WESTERN**  
That Should Be On Your Station!





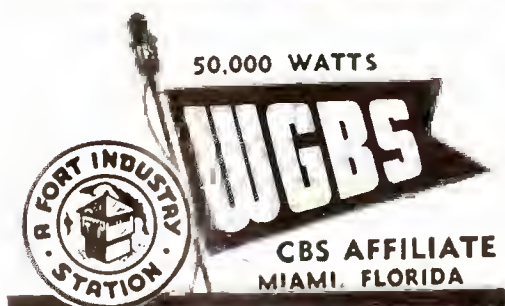
## The Case of the Happy Bellhop

- You'd be happy, too, if you watched a steady stream of vacationists piling into your hotel, at a 47% better clip than a year ago.
- Especially when it's summertime and the Miami area—long famous as a winter resort—is booming with its biggest summer business in history.

And speaking of bigger business, the metropolitan Miami area has jumped into 25th place among the leading areas of the nation in retail sales, with nearly \$600,000,000.00 changing hands.

- That makes Greater Miami a choice marketplace for your products—no matter what you have to sell
- And, no matter what you have to sell, you can do it better, cheaper and faster by using the biggest sales force in Florida—the 50,000 watt voice of **WGBS**—far and away the audience leader.

*\*Any Katz man will show you why!*



# RTS...SPONSOR REPORTS...

(Continued from page 2)

## Looks like a bigger BAB

With NAB membership expressing its wishes in no uncertain terms, looks like bigger Broadcast Advertising Bureau is in making. Maurice Mitchell, outgoing Director, has suggested plan to separate BAB from NAB while raising \$300,000 to \$400,000 via dues route. Decision will be reached soon regarding basic organizational structure, with possibility that minimum operating budget will see new set-up through its first months. Hope of NAB hierarchy is to sell membership on importance of long-range BAB planning to develop sales promotion arm into strong force like Bureau of Advertising of ANPA.

## NARSR directory lists 500 radio, 71 TV stations by reps

Second Annual Directory of National Association of Radio Station Representatives lists 13 members with some 500 radio and 71 TV stations. An additional 62 Canadian stations are served by NARSR members. For booklet, write NARSR, 101 Park Avenue, N. Y. 17.

## National TV diary service announced by ARB

American Research Bureau, Washington, D. C. research firm now serving New York, Philadelphia, Baltimore, Washington, Cleveland, and Chicago, will supply network ratings and audience composition for entire United States on monthly basis beginning 1 October. Regular ARB viewer diaries will be placed in 2200 TV homes scientifically selected and located within 150 miles of TV signal. Samples will be changed monthly. New service designed to answer two basic questions: (1) How many people are watching each show? (2) What kind of people are they?

## INS provides musical films for TV

Cavalcade of world's greatest symphonies, scored and filmed for TV, will be made available via International News Service's TV department and the All Nations Producing Corp. INS will serve as sales agent and distributor of the musical films.

## List of sponsored TV net shows compiled

Preview listing as of 4 August of sponsored TV network programs for fall has been compiled by the Executive Radio Service, Larchmont, New York. Listing shows 135 TV programs scheduled. Of the total, 47 are new, 37 are returning from hiatus, 51 have been running throughout summer: 50% of 47 programs are sponsored by advertisers new to TV.





**order today**

**SPONSOR Publications Inc.**

510 Madison Ave., New York 22

Please send me attractive new binder for my issues of SPONSOR at cost of \$4.

Name \_\_\_\_\_

Firm \_\_\_\_\_ Title \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

- ☐ Two binders holding 26 issues \$7  
☐ Payment enclosed ☐ Bill me later

The new binder will easily hold a full six-month supply of issues. It is built of strong, durable material and opens flat to put every page within easy reach. Stamped in gold.

1949 Index to stories in SPONSOR included with each purchase of new binder.

**A few bound volumes of the 1949 SPONSOR issues still available at \$12.50**



## WHAT AGENCY MEN SAY

(Continued from page 21)

another radio v.p. He brought up the startling case of the sponsor who complained his show was too *commercial*. The show was one designed to sell to women in the low-income brackets. Most agencies agree that to sell this group of women, lengthy pitches which pound home the message are necessary.

"What makes you feel the show's too commercial?" the agency man asked the sponsor.

"Well," was the reply, "my friends

all tell me the commercials are too long."

"Who are your friends?" said the agency man, fishing for an answer he hoped to get.

The answer, inevitably, was that the "boys" at the golf club were the friends the sponsor meant. During the week, the "boys" are bankers, corporation lawyers, and presidents of firms. But on weekends they become golf-course radio experts.

The agency man pointed the obvious moral: "You can't go by the opinions of well-meaning people who are too

well educated, fed, and housed to have the common touch. It takes specialists who have trained themselves to think in terms of a mass audience and who have available research tools to guide them."

In both radio and television, basic ignorance of the broadcast media causes as much trouble as the sponsor's failure to be objective. A time-buyer from one of the top ten agencies pounded his desk and burst out with this statement:

"I wish there was some way we could educate clients about spot radio. They have foolish prejudices which get in the way when you start picking stations for an announcement campaign. Some of them, for example, have the idea that announcements are no good unless they're aired on weekdays. Others want us to forget the second and third stations in a market. They place too great a reliance on over-all ratings and forget that the second or third station may be best for specific purposes."

This timebuyer, an ordinarily urbane and soft-spoken young executive, got even hotter under the collar when he described another timebuying prejudice. "Some clients," he said, "suit their own bedtimes to my station schedules. They tell me not to buy time after 10:30. But 6-10 p.m. may be impossible to crack in some markets. And a period at 11 p.m. may be ideal because of its adjacency to a 15-minute news show."

Another foible of sponsors mentioned by several agency men involves their insistence upon studying every announcement time buy before allowing the agency to go ahead with it. This is usually foolhardy when good times are at a premium. One timebuyer said he had a long list of top availabilities drawn up for a client with a seasonal commodity. If the client had had his way, there'd have been a day or two of deliberation before the time was bought. But the timebuyer fought for and got immediate approval.

Otherwise," he pointed out, "competitors of the client might have bought some of the availabilities we picked out. But, because they fail to understand the nature of spot radio time-buying, other clients go on slowing up the works and risking the loss of good schedules."

An executive whose name is known to almost everyone in the industry said that "he had yet to meet a sponsor who realized the preparation and pre-

## TWO CITIES — SOUTH BEND AND MISHAWAKA — ARE THE HEART OF THE SOUTH BEND MARKET

The city of Mishawaka begins where the city of South Bend ends. They are separated only by a street. The two cities form a single, unified market of 157,000 people.

Be sure to count both cities when you study this market. It makes a big difference. Here's how: in 1948, South Bend ranked 90th in the nation in food sales, with a total of \$36,129,000. But when Mishawaka's 1948 food sales are added, the total becomes \$45,385,000—and South Bend-Mishawaka jumps to 69th place! A similar picture is reflected in all other sales categories in this two-city market.

Don't forget, either, that South Bend-Mishawaka is only the *heart* of the South Bend market. The entire market includes over half-a-million people who spent more than half-a-billion dollars on retail purchases in 1948.

And only WSBT covers *all* of this market.



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



testing necessary to put on a good TV show or produce a good film."

This TV executive contrasted the visual medium with radio. "You can walk into a radio studio at three o'clock," he said, "and you don't like the commercial and just throw it away. You get a new one written that afternoon, by 7:00 it's rehearsed, and it goes on the air successfully at 8:00. You can't do that with visual commercials. They have to be staged so that ideas are put across in picture situations. And visual thinking and staging take far more time than is necessary to write and rehearse a minute of spoken copy."

All agency men emphasized that sponsors had to take the time factor into account when working with TV. "Forget the last-minute change habit," was their advice. And "plan ahead, for God's sakes," was a second plea.

A successful TV v.p. explained the advantages of long-range thinking in production of TV films. He said that every day you cut from a film production schedule means that much less film quality. And every extra day spent in planning, is money saved.

One of the most astute young TV veterans, in an agency which handles several top television shows, warned that sponsors must stop thinking of TV as straight advertising. "A commercial on television," he said, "is really like the first call of the company's salesman. This first call must be followed up by salesmen or it's wasted."

Several TV-wise executives warned that a few sponsors are wasting TV money in markets where they have little or no distribution. This happens when an advertiser buys a full TV network which includes cities where he does not sell his product. The admen's advice: don't throw away TV's impact in those markets. Use it to force new distribution.

Because sponsors do not understand television as well as they do radio, most of the executives quizzed felt that more frequent advertiser-agency meetings to discuss TV were a necessity.

Though agency complaints about impossibly short deadlines were more frequent when TV was discussed, the same point was raised about radio.

Frequently, ad managers call the timebuyer and ask for station availability data "in half an hour because we're in a meeting." Recently, one timebuyer was asked to draw up a list of 20 markets in which there were

**OUR TRANSMITTER SCRAPES THE SKY**



**BUT OUR FEET ARE ON THE GROUND**

With 28 years of top flight sales effort on behalf of America's leading advertisers, WGY continues to dominate the vast Northeastern market covering upper New York State and western New England.

Here are the facts:\*

**WGY's** total weekly audience is 2½ times greater than the next best station *day and night*.

**WGY** has 40% more total audience than a combination of the *ten top rated stations in the area*.

**WGY** covers 54 counties daytime — 51 at night. The next best station covers 14 day — 13 night.

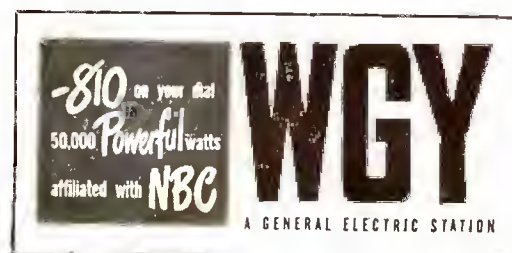
**WGY** has almost *twice* as many counties in its *primary* coverage as any other station in the area has in its *entire* coverage.

**WGY** has 9 counties in its primary area which are *not* reached at all by any other Capital District station.

**WGY** — and only WGY — can deliver audiences in 21 major metropolitan markets with coverage in 5 northeastern states.

\* Source Broadcast Measurement Bureau Study 2, Spring 1949.

All in all, your best dollar for dollar value is WGY covering more markets — more audience — with more power than any station in its area — at lower cost than *any* combination of those stations to reach the 21 markets.





## ***Three Proven Salesmen—***

# **TOM, DICK & HARRY**

have received over a million letters and post-cards indicating that both women and men enjoy listening to their zany radio "crackrobatics." A well arranged combination of novelty and old favorite tunes well spiced with comedy, TOM, DICK & HARRY is a fresh and listenable variety show. It is the type of show which has been tried and proven—proven that it sells!

The following transcribed shows now available:—

- |   |   |
|---|---|
| • TOM, DICK & HARRY<br>156 15-Min. Musical Programs         | • CHUCKWAGON JAMBOREE<br>131 15-Min. Musical Programs |
| • RIDERS OF THE PURPLE SAGE<br>156 15-Min. Musical Programs | • STRANGE WILLS<br>26 30-Min. Dramatic Programs       |
| • JOHN CHARLES THOMAS<br>156 15-Min. Hymn Programs          | • FRANK PARKER SHOW<br>132 15-Min. Musical Programs   |
| • DANGER! DR. DANFIELD<br>26 30-Min. Mystery Programs       | • MOON DREAMS<br>156 15-Min. Musical Programs         |
| • STRANGE ADVENTURE<br>260 5-Min. Dramatic Programs         | • BARNYARD JAMBOREE<br>52 30-Min. Variety Programs    |

## **TELEWAYS RADIO PRODUCTIONS, INC.**

Send for Free Audition Platter and LOW RATES on any of the above shows to:  
8949 Sunset Blvd., Hollywood 46, Calif.  
Phones CRestview 67238—BRadshaw 21447

TRIBUNE TOWER OAKLAND, CALIFORNIA  
Represented Nationally by Burn-Smith

good woman's participation program availabilities. He had only an hour to work on it.

"A request like that," said this time-buyer, "drives me crazy. All I could do in that short time was pick a list out of the files. The normal procedure would be to call the reps and get up-to-date lists from them with a complete background on each program. To do a good job, I needed at least a day and a half."

One of the worst morale destroyers in an agency radio-TV department is the sponsor's tendency to focus on details rather than the whole show or commercial.

"When a nice, intelligent guy becomes a sponsor," one v.p. explained, "all his perspective as a listener or viewer tends to go out the window. We work like dogs to produce a good show or commercial. Then we put it on for him. The total effect may be terrific, but he's likely to focus on some detail like the sound effects or shading of the film. When he complains that the sound of a slamming door isn't quite right, we feel punk. And what's more we know that's not a typical listener reaction. It's just a case of the sponsor becoming hyper-sensitive."

All the agency people contacted were in favor of frequent sponsor attendance at radio or TV shows. The consensus was that the sponsor's presence at the show made everyone feel he was interested and provided encouragement. In particular, the sponsor's visits to a TV show were considered constructive since there's so much to be learned about the new medium.

But the sponsor's visits are sometimes a threat: he may become too friendly with the big-name talent. When that happens, the advertiser tends to get into the habit of praising or criticizing the talent directly. It's only natural to start chatting with the announcer and then hand out your own opinion of his work. But sponsors who do this may only weaken the director's control of the show. All criticism or praise should come through channels.

From SPONSOR'S conversations with agency men, the following pleas to sponsors emerge:

1. If you don't trust us, get another agency. Normal supervision is your duty, but don't overdo it. And don't assume we've made suggestions to suit our convenience. We're after sales, just as you are, and we profit when you do.

**SPONSOR**



2. Don't expect us to death. We value your opinions, and many of them are valuable. But, please, don't quote your wife or golfing cronies on the effectiveness of a show. Don't let personal feelings replace objectivity.

3. Let us in on your thinking more. We want to know your company's overall objectives. Too often, we deal with men who aren't on the decision-making level. Then all of our thinking becomes short-range.

4. Assign men to work with the agency who have at least a little knowledge of what we're doing. A former agency production man, for example, is ideal as the agency's contact on production questions.

5. Learn the fundamentals of radio and TV. And remember that cardinal rules differ between the two media. Radio commercials, for example, must pound a point home by verbal repetition. But this isn't the case in TV where the pictures carry the burden. When you see what looks like a flaw in our thinking, let's discuss it.

6. Build your plans on a firm foundation. Sometimes advertisers go off half-cocked. This is especially true in TV where some sponsors have bought expensive franchises which they probably won't keep. These advertisers, who may have given up good radio schedules to enter TV, are building their advertising on quicksand.

7. Be realistic about deadlines. If you give us enough time for production of a film commercial, for example, we can save you money by seeking out the lowest-cost producer and by doubling up our shooting schedules.

That's the word from the ad-men. Are they themselves "objective" about sponsors? Of course not. Their thinking is conditioned by day-to-day irritations. But, even if exaggerated, their criticisms are worth mulling over.

Probably no sponsor who reads this will find that he's been guilty of all the sins mentioned. Agency men themselves point out that the George Washington Hills among sponsors are the exception. But all sponsors can benefit from a reexamination of their relations with agency radio and TV departments; and a long look at their use of the broadcast media.

Next round: what the sponsors say about their agencies. (SPONSOR will welcome letters on the subject from its readers with the understanding that the source and identifying details of all comments will be kept secret. ★ ★ ★

## NEGRO DISK JOCKEYS

(Continued from page 29)

Manassas High School, also trains a group of Negro teen-agers known as "Teen Town Singers."

Music, of course, is the backbone of disk jockey programs. Here is a rundown of what Negro d.j.'s find most popular with their listeners:

Joe Adams, KOWL, Santa Monica—"Some bop, a great amount of popular jazz and ballads, and a little semi-classical music. The trend has been away from bop, toward dance music."

Lorenzo Fuller, WLIB, New York—Sings and plays the piano in addition to playing everything from bop to blues; seldom uses semi-classical or classical music.

Ted Bryant, WDXB, Chattanooga—"Primarily race records offering a variety of boogie woogie, jive, jazz, and blues."

Dwight "Gatemouth" Moore, WDIA, Memphis—"Spiritual and gospel records."

"Hot Rod" Hulbert, WDIA—"Plays the blues, jive, and bop, with a special appeal to the teen-agers."

# FOR SALE

AT LOW COST

BIG BUYING RADIO AUDIENCE  
A-1 REFERENCES \*SEE BELOW

### \*Second Low In Cost Per Inquiry . .

"It gives me a great deal of pleasure to be able to tell you that in the recent Robin Hood mail pull, the offer of a picture and a poem for 10c, KTBS ranked sixth in a list of twenty-one stations. Of the five stations ahead of you, four were 50,000 watts in power.

"On the basis of cost per piece of mail received, KTBS was the second low station. The only one with a better record based on cost was a 50,000 watt station nationally known for its widespread mail audience."

Jim Anderson, CROOK ADVERTISING AGENCY  
Dallas, Texas

### \*Nearly A Million Baby Chicks Sold

"We wish to take this opportunity to thank all of you at KTBS for the fine cooperation and the splendid selling job you have done for our Mason's Baby Chicks.

"We find that your station has sold 982,800 baby chicks at a cost per hundred chicks that rates No. 4 among our 120 radio stations used throughout the country."

Ruth Mason, President, MASON'S CHICKS, INC.,  
South Plainfield, N. J.

# KTBS

THE LOUISIANA PURCHASE  
SHREVEPORT, LOUISIANA

10,000 WATTS 710 KC

(5,000 NIGHTS)

AFFILIATED WITH NBC AND TEXAS QUALITY NETWORK  
REPRESENTED BY EDWARD PETRY & COMPANY, INC.



# First in Dollar Value in NASHVILLE Because WKDA Delivers the Audience

## HOOPER STATION AUDIENCE INDEX

CITY: NASHVILLE, TENNESSEE MONTHS: May-June, 1950

Total Coincidental Calls—This Period—15,359

INDEX	Sets-in-use	"A"	"B"	"C"	"D"
		WKDA			
		25.5	21.1	14.4	13.4
Total Rated Time Periods	23.7	22.7			

Represented By  
FORJOE & CO., INC.  
T. B. Baker, Jr., General Manager



"Jack the Bellboy" (Ned Lukens), WEAS, Decatur, Ga.—"Strictly a jive show, exclusively featuring records by Negro artists. Includes be-bop, blues, barrelhouse, boogie, and dixieland."

Felix Miller, WDUK, Durham, N. C.—"No attempt to play entire programs of so-called "race music." Instead, a happy medium with Ellington, Eckstein, Vaughn, Basie, Shearing, Garner, Goodman, Kenton, Shaw and others."

Jon Massey, WWDC, Washington, D. C.—"Music is selected chiefly by mail, comprises everything from hop to classics."

Bill Cook, WAAT, Newark—"On *Musical Caravan* we try to blend the best in popular music with interesting interviews of top name personalities from stage, screen, and radio."

Certainly music is the top attraction. But it's the disk jockey's personality that gives this type show its big plus value. Depending on the ability of an individual d.j., the plus values can be clever patter, a continual parade of interesting guest artists, or frequent personal appearances.

On most platter programs there isn't much time for talking. But what is said can be brightened up to a high polish. Take Bettelou Purvis, attractive white d.j. on WPGH, Pittsburgh: "I try to promote rhythms in my chatter. For instance, 'See you again tomorrow at 5-1-5, when the shellac shack again looks alive.' Slang terms heard among jazz musicians are used most often. Frequently the disk jockey will dig up some background on records and recording artists to pass on to listeners."

Being busy people, disk jockeys often find material for chatter in their other activities. Lorenzo Fuller, who handles *Harlem Frolics* on WLIB, New York, draws on backstage happenings at *Kiss Me Kate*. Besides this he comments on anecdotal material appearing in morning papers, especially news about the theatre, Broadway, and Harlem. Many d.j.'s, like Jack the Bellboy, use part of their program to announce meetings and activities of Negro social and civic clubs. On the Jack the Bellboy show this is called "The Bulletin Board."

Most d.j.'s are themselves active in the musical field. This brings them into close contact with recording artists who are only too glad to boost their popularity with guest appearances. Ernie Bringier of WMRY, New Orleans, frequently interviews artists like Smi-

ley Lewis, Cecil Gant, Billy Diamond, Jimmy Hensley. Heavy fan mail similarly followed Felix Miller's interview with Decca recording artist Buddy Johnson on a recent WDUK. Durham, N. C., stanza of *Velvet Jazz*.

WDIA's large staff of Negro disk jockeys make a point of welcoming artists who visit Memphis, often appear on the stage of a theatre where the visitor is playing or help MC his show. It's a reciprocal arrangement that helps them both.

Negro disk jockeys, more often than not, are celebrities in their own right. Roy Loggins does a five-day stint on KALI, Pasadena, yet finds time to visit Los Angeles veterans' hospitals, fan clubs, and he makes weekly theatre appearances. Joe Adams, busy d.j. on KOWL, Santa Monica, runs the annual Cavalcade of Jazz at Wrigley Field in Los Angeles. The last one packed in 20,000 spectators. Ted Bryant was featured in a film by All American News, a Negro newsreel company, for his disk jockey efforts over WDXB, Chattanooga.

Here's what Bettelou Purvis, white d.j. of WPGH, Pittsburgh, has to say about outside appearances: "I appear at everything going. I was awarded a lovely scroll at the George Shearing concert, along with two other jockeys, which commended us on our promotion of racial relations through the medium of modern jazz. I attend the one-nighters when the bands pass through, local promotion projects, and charity balls. There is *definitely* a noticeable effect on my following because of this."

Jon Massey, WWDC's popular Negro d.j., backs this up: "My outside appearances include schools, churches, clubs, YMCA, nightclubs, theatres, etc. I manage as many as 15 to 20 appearances per week. I find it's the best possible public relations, not for me alone but also for the station. As a result, my fans are the most loyal one could possibly wish for."

Nat Williams, veteran WDIA jockey, has planned, MC'd, and publicized nearly every Negro charity event in Memphis during the past 15 years. Says WDIA: "The entire staff prepared a benefit Christmas show in little more than a week's time, and staged it, without a rehearsal, before a packed auditorium. WDIA plans to make it an annual event."

Another audience-builder used by some Negro disk jockeys is the gimmick. In the case of WWDC's Jon



Jack the Bellboy uses two quiz gimmicks on his WEAS, Decatur, Georgia show. Hollywood Clothiers asks a daily question, which listeners to Jack the Bellboy call in and answer at a given signal. First one to call in the correct answer wins. Macey's Jewelers plays a well-known record by a Negro artist *backwards* for their quiz. Both sponsors post answers in their stores, report substantial sales.

Gimmicks are the exception on Negro disk jockey shows, but most d.j.'s use similar approaches to commercials. The friendly, conversational approach is usually most effective. Ad libbing, often with a personal endorsement, is common, and aids sales.

WDIA, Memphis, a pioneer in programming especially for a Negro audience, comments on advertising methods: "It has been our experience that the most successful advertising is integrated into the program—is given in the mood and spirit of the show in the disk jockey's own words. WDIA's commercial copy tries to be down-to-earth, informal, with a direct relation to the Negro's every-day life. The disk jockey is encouraged to add his own personal phrases to the copy, and change it to suit his show and listeners. But he must stick to the essential selling points, give the price clearly when a price is mentioned, and stress the brand name."

On the question of brand names, stations which have carried Negro programs are emphatic: the Negro people are brand conscious. This stems from past and even some present exploitation of the Negro market by sub-standard products. WDIA reports that many Negroes have told them they are proud that well-known brands like Stokely's Foods and Calumet Baking Powder buy time on the station. Further evidence of brand consciousness is contained in a report on the Negro market by the Research Company of America. This shows, for example, that in the Northeastern United States, most Negro automobile buyers prefer Buicks, Goodyear Tires, Esso Gasoline and Esso Motor Oil.

There is a difference of opinion as

to whether certain specifically Negro products should be advertised on Negro disk jockey shows. Ted Bryant, WDXB d.j. in Chattanooga, is sponsored by Hadacol, Royal Crown Hair Dressing, Scalf's Indian River Medicine, Murray's Products, Nix, and Silky Strait. Several of these products are of the "hair straightening" variety which many Negroes find embarrassing, except in strictly Negro publications. With sizable white audiences listening to Negro disk jockey programs, the risk of alienating Negro listeners is considerable.

Phil Gordon, WWRL New York disk jockey, won't plug this kind of product. He feels that the program is aimed at people who like blues, bop, calypso and so on. Besides, many of his loyal listeners are white teenagers. The majority of Negro disk jockeys, and white d.j.'s aiming at a Negro audience, agreed that this type of advertising was better suited to printed media.

Phil Gordon's teen-age white audience in New York, Jon Massey's in Washington, and Joe Adams' white fans in Los Angeles all add up to an important fact. Music has a universal



**It's in the cards**

**WBNS gets sales results in central Ohio**

**WBNS**

**PLUS WELD-FM**

**ASK JOHN BLAIR.**

**POWER WBNS 5000 - WELD 53,000 - CBS COLUMBUS, OHIO**



appeal and a personable Negro disk jockey is just as apt to build a large white audience as a large colored one. Jon Massey has done this in Washington where 50% of his \$100 *Lucky Number* winners have been white. Phil Gordon and Joe Adams have surprised many a young listener when pointed out at a personal appearance. The shift isn't one-way either. There are a surprising number of white disk jockeys whose competent handling of record shows has built large and loyal Negro audiences.

The main point to be gained from this change in the caliber of Negro radio talent is to recognize the changes that have taken place generally. America's 15,000,000 Negroes are a potent force, especially in the market place. Give them the first class selling job that a \$12,000,000.000 annual income warrants and they'll respond.

The experience of WPAL, Charleston, is a dramatic example. Disk jockey Bob Nichols has, in a little over a year, expanded his two shows from 1½-hour to 16-hours a week. Mr. L. P.

Moore, WPAL Station Manager, describes what happened: "It wasn't easy to put Bob Nichols over. We pioneered in this field and naturally got a lot of ridicule. The smile is on the other side of the face now. We acknowledged the presence of an audience heretofore virtually ignored—and, believe me, it's paid off and paid off BIG!" ★ ★ ★

## CHILD'S INFLUENCE ON TV

(Continued from page 25)

homes with children than in homes without children (see chart accompanying this story).

(In evaluating the Columbus study, it must be remembered that Columbus may not be typical. Nor can we estimate the importance of the novelty factor of TV on children, who may be much more influenced by it than adults on a short-term basis.)

It was to be expected, as shown by a chart accompanying this story, that viewing in homes with children would be greater than in those without during the afternoon. A big surprise is the extent to which children influence sets-in-use right up to 8:00. After that adults-only homes lead slightly in this respect, but the votes of the youngsters still show up strongly in choice of programs right on up to 9:30.

Neither was it a surprise to note that programs broadcast in the late afternoon and early evening and aimed primarily at children—*Lone Ranger*, *Captain Video*, *Howdy Doody*, and others—get much better ratings in homes with children than in other homes.

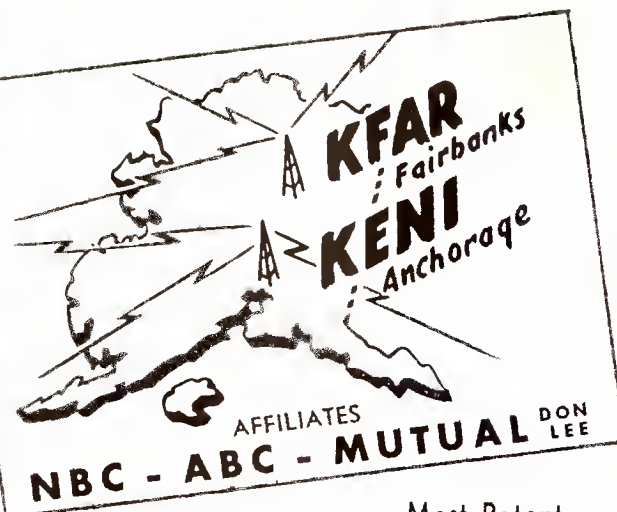
But it's something else again to discover that what the children think about the type of show intended primarily for adult viewers makes so big a difference in the number of prospects who dial a sponsor's program.

This ties in with what samplers of agency fan mail have long suspected. They don't have time, they say, to sort out the kid mail from all other mail: usually letters are merely stacked in "favorable" and "unfavorable" piles. But they know from spot checking that kids write in to performers on presumably adult shows.

For more direct evidence, here's a letter a mailman wrote *Look Hear*, a TV fan column in the *New York News*: "When your kids keep plaguing you to buy something a TV star has been selling, it's no use holding out—you might as well shell out the dough."

**VITAL  
SALES  
VOICES**

**of the  
NEW  
ALASKA**



Most Potent sales force in all Alaska is the powerful KFAR-KENI combination. No other advertising medium can as effectively tap the new riches of this fast-growing new market of above-average consumers.



This Red Cross Drug Store at Fairbanks, completely stocked with familiar nationally-advertised brands, is typical of a host of modern, up-to-date retail outlets in the NEW Alaska—an established and important new market of unusual responsiveness.

## MIDNIGHT SUN BROADCASTING CO.

**KFAR, FAIRBANKS**  
10,000 Watts, 660 KC

**KENI, ANCHORAGE**  
5,000 Watts, 550 KC

(Sold separately—or in Combination at 20% Discount)

GILBERT A. WELLINGTON, Nat'l Adv. Mgr.  
5546 White-Henry-Stuart Bldg., Seattle

ADAM J. YOUNG, Jr., Inc., East. Rep.  
New York • Chicago



And kids are the highest pressure salesmen of all when it comes to converting non-television families into set owners, according to a checkup by Jay & Graham, Chicago, Videodex TV ratings.

To return to the Ohio State study: Not surprisingly, it shows Western drama rated 46% higher in homes with children. Comedy dramatic and Western were the only two types that rated consistently higher in homes with children than in adult-only homes.

Comparisons were made on the assumption that program ratings attained in a home including *only* adults is the "normal" rating of that program with adults, an index to the appeal of the program to adults.

Variations in rating of the same program in families with children was assumed to be largely the result of the influence of children on selection of the program. Ratings above and below "normal" are taken to measure the preferences of children for the program.

"Human interest" shows like *We, the People*, *Candid Camera*, and *Black Robe* averaged 15% lower ratings in homes with children. (That was in spite of the fact that *Quiz Kids*, a program in the same class, rated 31% higher in homes with children.)

*Black Robe* rated 38% and *What's My Line* 51% lower in households with children.

In the crime-thriller class *Man Against Crime* rated 39% and *Inside Detective* 11% higher in homes with children; but *Hands of Murder* (now titled *Hands of Destiny*) rated 42% lower and *Escape* 50% lower than in adult homes only. *Lights Out* did just a fraction better in "normal" or base, homes.

The third type of program averaging lower than "normal" ratings in the 7:30-9:30 p.m. period were musical programs. Of the seven shows available during the period measured, the average rating was 21% lower than in adult only homes. *Firestone Concert* was 71% below the rating in adults only homes.

Variety shows, on the average, rated about as well in both types of home. But certain programs in this class showed a strong variation from the average.

*Toast of the Town* rated 15% higher, *Versatile Varieties* 18%, and *Stage Door* 30% higher in kid homes than in others.

But *Ed Wynn* rated 33% and *This Is Show Business* 50% lower in homes with children.

Similar variations are found in ratings of straight dramatic shows. Average ratings of eight such programs were practically the same. But four programs rated lower and four higher in homes with children.

Any sponsor who wants to add adult listeners to his audience would do well, where possible, to consider what the kids like or don't like about his show.

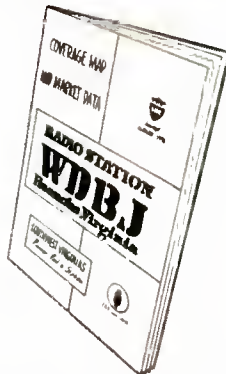
Thirty-eight per cent of the homes in the Ohio sample had children be-

tween the ages of six and twelve. Twelve is the age at which program tastes begin to switch toward the adult, according to studies by Gilbert Youth Research Corp., New York. The evidence of children's influence in selection of adult programs is even more striking on Sunday evening than during the week.

Competing programs in Columbus on Sunday evening from 7:30 to 8:00 were *Aldrich Family*, *Front Row Center*, and *This Is Show Business*. *Front Row Center* had practically the same rating in homes with children as in

## SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

### Note To Timebuyers



A card or letter to us, or to Free & Peters, will bring you this WDBJ BMB Area presentation which includes:

- Official BMB Coverage Map
- Latest Market Data—BMB Counties
- Preliminary 1950 Census Figures
- Comparative BMB Coverage Graphs

Handily bound for filing and perforated for three-ring binder.

# WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the  
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives





# WOC

## FIRST in the QUAD CITIES

In Davenport, Rock Island, Moline and East Moline is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

**WOC-AM** 5,000 W. 1420 Kc. • **WOC-FM** 47 Kw. 103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers . . . with 70 to 100% BMB penetration in the two-county Quad City area . . . 10 to 100% in adjacent counties.

**WOC-TV** Channel 5  
22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-interconnected), local and film programs reach over 16,000 Quad Cities' sets . . . hundreds more in a 75 air-mile radius.

Basic NBC Affiliate  
Col. B. J. Palmer, President  
Ernest Sanders, General Manager



DAVENPORT, IOWA  
FREE & PETERS, Inc.  
Exclusive National Representatives

### Spot time buying made easier...

"Suppose I go into a new market," says a well-known Time Buyer. "I turn first to STANDARD RATE to size up the stations in that market: their affiliations, their power, their rates. Then I want to know their coverage. I try to determine which would give us the most for our money."

The WIS Service-Ad shown here is an example of how many stations are helping buyers of time get information they want when they're deciding which stations to use.

Last year the monthly issues of SRDS carried the Service-Ads of 278 radio and TV stations, supplementing their regular SRDS station listings with much additional information that helps buyers buy: information about coverage, audience, programs, station service.



### STANDARD RATE & DATA SERVICE

The National Authority / Walter E. Botthof  
Serving the Media-Buying Function / Publisher  
333 North Michigan Avenue, Chicago 1, Illinois  
NEW YORK • LOS ANGELES

### SO YOU'RE THINKING OF SOUTH CAROLINA?

If you want complete coverage in South Carolina, you'll have to utilize the facilities of three radio stations.

But if you want the latest coverage obtainable with one station, you'll choose WIS in Columbia.

BMB (March, 1946) credits WIS with a regular daytime audience in 43 of South Carolina's 46 counties—more counties than the combined total of any two other South Carolina stations. On WIS alone you reach more South Carolina families (day time)—than the total of any station in Greenville and Charleston combined—57% more on WIS.

than on any other South Carolina station.

And in addition to this South Carolina coverage, WIS offers you a BMB audience in 15 Georgia and North Carolina counties as well!

The Columbia Trading Area includes 26 counties—the next largest are Greenville with 7, and Charleston with 6 (BBD & O).

WIS is 5,000 watts or 560 kc and NBC. There is no station with more than 1,000 watts with in approximately 80 miles.

In short, WIS is South Carolina's FIRST STATION—indivisibly, or on any list.



**WIS**  
COLUMBIA, S. C.  
NBC-560 KC-5000 WATTS

Plus WIS-FM  
WIS-FM 103.7 Mc.  
FREE & PETERS, INC.  
NATIONAL REPRESENTATIVES

Check the Service-Ads as well as the listings when you're using SRDS.

Note to Broadcasters: THE SPOT RADIO PROMOTION HANDBOOK describes the sort of station information that makes it easier for buyers of spot time to buy what you have to sell. Copies are available from us at \$1.

others. But *Aldrich Family* was 56% higher and *Show Business* 50% lower in homes with children than in adults only homes.

Both *Aldrich Family* and *Show Business* had practically the same rating in adults only homes. The kids made the big difference.

Again, at 9:00 o'clock, Sunday evening, *Philco Playhouse* and *Fred Waring* had almost equal ratings in adult only homes. But *Philco Playhouse* rated 27% better in homes with children, and *Fred Waring* 21% lower.

After 9:30 at night in Columbus, the study showed that program ratings are almost exactly the same in homes with children as in those without children. This would indicate that most small fry of Columbus are in bed by 9:30.

These indications of the power of children to influence selection of programs aimed primarily at adults have tremendous significance to many sponsors. The specific rating variations to be found in Columbus aren't important in themselves. The thing is the evidence that what children like or dislike about a program can mean the gain or loss of adult viewers.

This influence, of course, is limited to those hours in which the youngsters are available as viewers.

The Columbus study nails down an influence many sponsor, agency, and other people have suspected, but had no evidence to substantiate. But nobody among those in the industry checked by SPONSOR, had imagined the influence of kids on selection of adult programs to be as great as that indicated by the Ohio State study.

Proving that what the small fry think about a TV program can add or subtract adult prospects from a sponsor's program might still be a more or less academic question except for the fact that something can be done about it.

The facts suggest that advertisers whose programs fall within a period when children are available for viewing should subject their shows to careful qualitative tests. These would be designed to reveal those elements in the show which attract children and at

**JOE ADAMS**  
REACHES ALL  
**NEGROES**  
IN LOS ANGELES  
**KOWL** 5000 WATTS  
CLEAR CHANNEL  
LOS ANGELES - SANTA MONICA, CALIF.



least do not repel adults. These elements could be strengthened.

In many cases, elements which repel the interest of children might easily be sacrificed without losing anything of great importance to adult viewers, according to the Schwerin Research Corp. which has made qualitative studies of Miles Laboratories' *Quiz Kids*.

A CBS-Rutgers University study in 1948 on the social effects of television pointed out that "to children, television is not something intruding upon already established patterns, but is an accepted fact in their lives, present virtually from the beginning. Television at this point promises to be a part of their total experience far more significant than it can ever be for the great majority of adults."

Not only advertisers now on the air, but those considering buying shows aimed primarily at adults (but broadcast in a period in which strong kid viewing is available) will want to know things about the program that may not

have seemed important before. For example, the types of shows that kids like and dislike most strongly; the attractiveness of specific shows to kid viewers; and elements of the show that appeal to or repel them.

Only special qualitative studies can reveal the most important answers. But such studies can point the way in many cases to more adult viewers. ★ ★ ★

## SHELL OIL ON THE AIR

(Continued from page 23)

on a five-a-week basis.

Starting with KSTP, St. Paul-Minneapolis, they kept adding stations at the rate of about 10 a year until they reached the current 57 stations that now cover more than 90% of Shell direct distribution areas. Additional outlets will be added in 1951.

The dealers felt that the Shell news programs had an immediate effect on business. No controlled tests have yet been made. But radio recently was added in the Grand Rapids-Kalamazoo area, in which there had been no significant sales increases, and Shell will keep careful tab on what happens.

From 1945 through 1949 the company's net income looked like this:

1945	\$23,712,000
1946	32,880,000
1947	59,875,000
1948	111,396,000
1949	74,423,000

The decline from the 1948 all-time high was due to a decline in product prices, Shell officials say.

While the company feels that no member of the radio-newspaper-outdoor team could be sacrificed without seriously weakening the ad-program, it is the air-selling which makes possible the close identification of dealers with the company's advertising efforts to deliver new prospects to their driveways.

Neither the choice of spot radio nor the selection of newscasts was a haphazard matter. Shell had had experience with radio before, and had learned some lessons—the hard way.

They knew that men buy more gas and auto supplies than women, so as far back as 1932 they sponsored a football commentary with Dartmouth All-American Eddie Dooley over an Eastern CBS network; later they added a mid-Western CBS network with Dooley and the famous "Gallopig Ghost" of the Illini, Red Grange. These were

**TWO TOP  
CBS STATIONS**

**TWO BIG  
SOUTHWEST  
MARKETS**

**ONE LOW  
COMBINATION  
RATE**

**KWFT**

**WICHITA FALLS, TEX.**

**620 KC**

**5,000 WATTS**

**KLYN**

**AMARILLO, TEX.**

**940 KC**

**1,000 WATTS**

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

**National Representatives  
JOHN BLAIR & CO.**

## LOCAL

**P**ROGRAMMING . . .  
that cleverly complements national shows. Ask about THE DAYBREAKER . . . FAVORITE FIVE.

**P**ARTICIPATIONS . . .  
tops in town for response. Ask about LUCKY 7. BEST BY REQUEST.

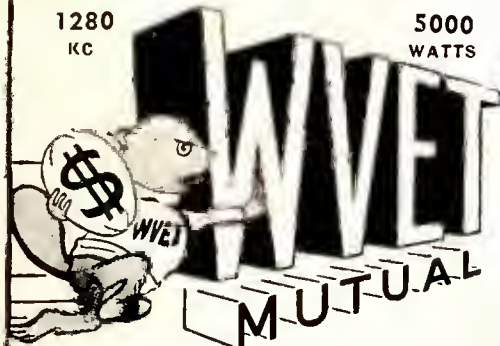
**P**ERSONALITIES . . .  
well known, well liked local names . . . plus Mutual's array of stars.



**FOR ADVERTISERS ON**

**1280  
KC**

**5000  
WATTS**



**IN ROCHESTER, N. Y.**

**Represented Nationally by  
WEED & COMPANY**



seasonal shots and dealers felt they helped build trade.

But they lacked the continuity to do a long-range job and offered the Shell advertising officials no chance for a sustained campaign to weld dealers into a component part of the advertising effort.

Then, in the spring of 1935, somebody sold the idea of capitalizing on Al Jolson's musical comedy fame with a Saturday night show called *Shell Chateau* on NBC. This is one that officials today don't like to talk about. It folded after only a few broadcasts and

was followed by *The Shell Show With Joe Cook*. This show lasted on NBC through June 1937, and marked the end of Shell radio until 1944.

It was then that Shell strategists decided that news, which had reached its peak of popularity and was still riding the crest, was the best bet. And they wanted the extra flexibility that spot would give them in handling commercials in widely differing geographical areas.

A second reason favoring spot was the better opportunity it gave them to match their radio coverage with their

own direct territories. (Shell is not national on the retail level. In some areas it sells to distributors who market the products under their own brands.)

Most important, local programs gave them the indispensable chance both to localize the show and to bring Shell dealers into the picture. This had been the missing element in their previous radio. Through the cooperation of each individual station the show could be merchandised to the hilt to every dealer in the territory.

When the new plans for radio were made known, dealers everywhere promptly besieged their divisional headquarters with requests that their territories be covered. Where the market division head (there are 16 in the field) felt that distribution warranted it, he made the recommendation for radio to the Shell advertising department headed by Marschner and his media-chief Shugert, in New York. They analyze the situation and in consultation with the agency, J. Walter Thompson, make a final decision. This has been the process preceding every program buy since Shell started its news formula.

# WINSTON-SALEM'S



# STATION

# FIRST

- IN LISTENING (Hooper)
- IN NETWORK (NBC)
- IN POWER (5000 WATTS)
- ON THE DIAL (600)
- ON THE AIR (1930)

## Your FIRST and BEST Buy!

Affiliated with  
NBC



Represented by  
Headley-Reed Co.

1930

TWENTIETH ANNIVERSARY YEAR

1950

# WSRS

## CLEVELAND

... "The Family Station" serving Clevelanders and all the local nationalities in the 3rd most densely populated metropolitan district in the U. S. A. ... covering 336 square miles.

... Ask Forjoe for the power-packed selling facts about the effective WSRS domination and local impact. Hooper rating up ... WSRS cost per thousand lowest in town, thus the best buy in ...

# CLEVELAND

# WSRS



Decisions on what markets to cover are made on the basis of distribution and business potential in relation to the budget for radio.

Radio gets about 1/3 of the total advertising budget, with the remainder divided between newspapers, outdoor posters, and point-of-sale material. The company will spend between a million and a million-and-a-half dollars for radio this year on 57 stations, including six of the Arrowhead network.

From the start, Shell never left its radio investment to chance. Shugert felt that it was the medium to boost dealer morale and enthusiasm for converting first-time drivers-in into customers.

As radio moved into the basic advertising plan, Shell replaced a man with part-time radio responsibility with another whose fulltime job, under media director Shugert, was radio.

This was E. W. Lier, switched from the Shell touring service. He'd been with the company about 11 years and knew its problems intimately.

Today, in the Shell scheme of things, radio stations are added in a well-defined program. Here's the pattern.

Lier, together with John Heiney of J. Walter Thompson, Shell agency, travel into the field to get things started properly. Heiney, himself an ex-station man and program producer, writes the commercials and insures hand-in-glove coordination with the agency.

"Merchandising suggestions can look pretty cold and peremptory if you just get them in a letter," Lier explained. "But its different when the guy who's asking for the help shows up in person to explain why he thinks it's a good idea." Numerous devices are used to

give the program a local feeling and to make the Shell franchise holders feel they own a direct stake in it, even though the company foots 100% of the bill.

One of the most successful is to record two-minute interviews with dealers; these are broadcast as part of the regular show. Heiney writes the script, doing a half-dozen on the spot to give station personnel an exact idea of what he wants in future interviews.

The dealer is allowed to talk about any phase of his business he chooses. But Heiney always insists on working

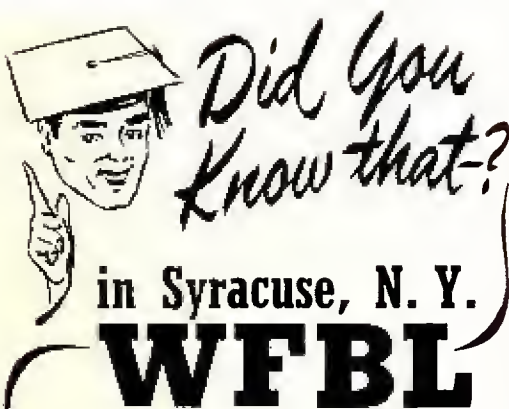


## What About the Golden Jubilee?

As WSM begins its second quarter-century of broadcasting, and as WSM-TV makes its debut, we want to emphasize and re-emphasize these basic facts.

In the years to come, you can count on WSM to continue its policy of live programming to the tastes and needs of the Central South Audience of millions.

You can count on WSM for talent of such quality and quantity that its position as number one sales maker to the Central South will become even more firmly entrenched in the years to come.



now delivers  
more listeners,  
**DAYTIME** or  
**EVENING**,  
than anytime  
in its history!

Call FREE & PETERS  
for Availabilities

**WFBL**

SYRACUSE, NEW YORK







the center of  
**Capitaland\***

**Selling**  
**12**  
**Georgia Counties**  
**and**  
**11**  
**Florida Counties**

**\*Ask your John Blair man to tell you the full story on Capitaland and North Florida's most powerful radio voice—WTAL!**

Southeastern Rep.  
Harry E. Cummings  
Jacksonville, Fla.

**WTAL**  
**TALLAHASSEE**  
**John H. Phipps, Owner**  
**L. Herschel Graves, Gen'l Mgr.**  
**FLORIDA GROUP**  
**Columbia**  
**Broadcasting**  
**System**

in plenty of personal references, something about home and family. Heiney does these interviews with the dealer, but future ones are done by the newscaster from scripts written by Heiney in New York, based on data forwarded from the field. Dealers are chosen for this honor on the basis of their all-around job for Shell products. In some cases, a division manager may use the air interview as bait to encourage a lagging dealer to get back on the ball.

The man to be interviewed always sends out postal cards ahead of time notifying his customers of the broadcast and asking them to be sure to listen in and let him know how he liked it. Besides being a good public relations gesture, it is another check on the program's impact.

Service station men love it when, following their broadcast, customers praise their air-manner or kid them good-naturedly. It's hard for a man to forget his company is backing him up when he gets responses like that.

The radio station doesn't allow the Shell service operators to forget that Shell news is their own baby. The company expects each station to come through with aid in keeping the operators sold on this idea.

Following notification from the district manager to the dealers about the program, the radio station writes each dealer a letter over the signature of the newscaster. The newscaster is in most cases a well-known personality in the area, rather than a staff announcer. This gives added punch to the letter.

Most stations, when first starting Shell news, present to each Shell dealer a poster which features the station call letters and the Shell news. It fits the swivel which is part of each station's equipment.

The radio station also supplies a number of cellophane tape window stickers which are placed in four or five spots around the service station calling attention to the program.

A station promotion which always makes a big hit with the Shell salesman and his wife is the gift of a pair of theater or sports events tickets with a letter written in longhand by the newscaster. Several dealers each month are chosen for this continuing promotion.

Each newscaster is expected to make an informal visit to three or four dealers every week. He chats about busi-



**WDEL-TV**

**CHANNEL 7**

WILMINGTON, DEL.

Assures advertisers the clearest picture in this rich, important market. NBC network shows, fine local programming—provide an established and growing audience. Many advertisers are now enjoying profitable returns.



**WGAL-TV**

**CHANNEL 4**

LANCASTER, PENNA.

The only television station that reaches this large, important Pennsylvania market. Local programming—top shows from four networks: NBC, CBS, ABC and DuMont guarantee advertisers a loyal, responsive audience.

**STEINMAN STATIONS**

*Clair R. McCollough,*  
*General Manager*

*Represented by*

**ROBERT MEEKER ASSOCIATES**

New York

San Francisco

Chicago

Los Angeles

**NBC**  
TV AFFILIATES



# **Ask your national representative**

**You're on the verge of a decision, and a problem.**

**What business papers to pick for your station promotion?**

**It's no problem to kiss off, for your choice can have  
a telling effect on your national spot income.**

**But where to get the facts?**

**The answer is simple. Ask your national representative.**

**He knows. His salesmen get around. They learn which business  
papers are appreciated, read and discussed by buyers of broadcast time.**

**His is an expert opinion.**

**Don't overlook your national representative.**

## **SPONSOR**

The shortest distance between buyer and seller



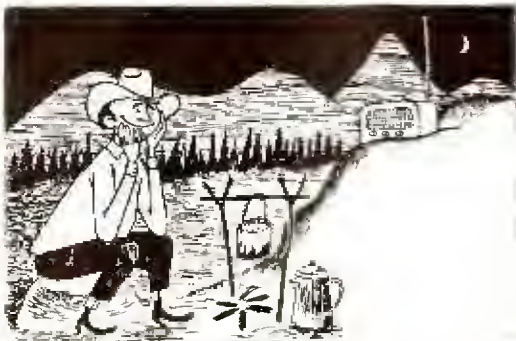
Miss Alice Carle  
John F. Murray Advertising Agency  
22 East 40th Street  
New York City

Dear Alice:

Business is really aboomin' here at W C H S in Charleston, West Virginy! The ole 5000 watts on 580 station is doin' sech a bang-up job uv sellin' thin's fer hits clients. thet bizness jest keeps poppin' right along! Why Alice, June uv this year wuz th' biggest June W C H S ever had, and there've been some mighty big ones in th' years gone by! Jest goes ter show yuh thet when yuh does a job fer peepul they keeps comin' back fer more an' more! Jest tho't I'd let yuh know what peepul thinks uv W C H S!

Yrs.  
Algy

**W C H S**  
**Charleston, W. Va.**



Night or day KGVO's 5000 watts will keep you "in touch" while you are in this Dude Ranch Country.

*The Art Mosby Stations*

**KGVO-KANA**  
5000 watts Night & Day  
MISSOULA

**ANACONDA BUTTE**  
250 watts Night & Day

**MONTANA** ☆  
NOT ONE, BUT SEVEN MAJOR INDUSTRIES

ness and the program.

The talent is also expected to attend public functions to which radio personalities are invited. This is another public relations gesture for the program, which also helps promote it in the eyes of dealers.

Shell requires some kind of merchandising mailing to go out regularly to dealers at least every two months, even if only a post card or letter.

Last year Lier and Heiney spent about a week of each month visiting stations to confer and check on promotion to dealers. This year, with more than 90% of the territories already covered by radio, Lier and Heiney neither go out so often nor stay so long.

Most station managers carrying Shell news visit New York from time to time; and when Shugert is in the field, as he frequently is, he always calls on Shell stations.

There are two main yardsticks for selecting Shell stations. The first is coincidence of its coverage with the Shell distribution area. The second is the rating of available news shows. Shell tries to buy the top show in each case.

One factor which has undoubtedly worked in favor of Shell newscasts (which, incidentally, never include comment by the newscaster) is that they never use the full amount of commercial time normally allowed them under the NAB Code.

Shell believes that there is just so much to be said, without irritating repetition, on a theme such as the current "Activated" theme. Shell wisely refrains from overplaying it.

In late evening hours as much as three minutes is permitted by the NAB Code, but Heiney's pitch lasts from one to one and three-quarter minutes. For earlier news spots, he will write the commercial proportionately shorter.

About half the shows fall in the six to seven p.m. period, while about two-thirds of the remainder come around ten. There are a few 11:00 p.m. and early morning periods. Most shows are heard five times a week.

While concentrating on perfecting their news coverage, the Shell ad-men have been watching TV's efforts to break out of the static rut in which most visual news programming falls. As an experiment, they will sponsor five minutes of news on WNBC, New York, starting 28 August. The show will be

**"WSYR-TV**  
**has come in good"**

Chateaugay ●

160 miles

★ **WSYR-TV**

**160 MILES AWAY!**

News item from page 1 of the Chateaugay Record of May 26, 1950: "Television reception in Chateaugay that most thought would not be an accomplished fact for many years became a reality this week. Ray Lucia . . . now is enjoying televised programs nightly at his Lake Street home . . . WSYR-TV has come in good. Ray reports that when he was down in Syracuse last week the experts down there just couldn't believe television would carry this far."

Chateaugay is 160 air miles from Syracuse. Yes, WSYR-TV really covers the great Central New York Market—and points north, south, east and west.

**WSYR ACUSE**  
**TV channel 5**

NBC Affiliate in Central New York  
HEADLEY-REED, National Representatives

*Available!*

Rhymaline Time, featuring emcee David Andrews, pianist Harry Jenks and KMBC-KFRM's celebrated Tune Chasers, is one of the Heart of America's favorite



morning broadcasts. Heard each weekday morning from 7:30 to 8:15, Rhymaline Time is a musical-comedy program that pulls more mail than any other current "Team" feature.

Satisfied sponsors have included, among others, Katz Drug Company, Land-Sharp Motors, Jones Store, and Continental Pharmaceutical Corp.

Contact us, or any Free & Peters "Colonel" for availabilities!

**KMBC**  
of Kansas City

**KFRM**  
for Rural Kansas



on five nights a week from 6:25-6:30, with Don Goddard as newscaster.

Meanwhile, reports show listening to radio news (including Shell news) steadily rising since the war in Korea. Shell dealers know that they have a personal stake in the business of keeping their customers posted on local, national, and world events.

Messrs. Marschner, Shugert, Lier, and Heiney are seeing that they don't forget it. ★ ★ ★

## RADIO IS GETTING BIGGER

(Continued from page 34)

1950, the percentage rose to 98.9%.

2. In 1945, 29.4% of all radio homes had two sets; in 1950, 35.6%.

3. In 1945, 9.1% of all homes had three or more receivers; in 1950, 13.2%. The 1950 survey showed one in every two homes with more than one set.

4. Of 9,100 respondents, 80% of the men and 72.7% of the women said they listened to sports or sports news.

**Radio comparison with newspapers in Colorado and Wyoming.** A KOA survey released 8 August 1950 shows the results of radio listening in Colorado and Wyoming. The Colorado-Wyoming Diary findings represent the first time that a survey of program audiences has been made in the two states. It was conducted April 1950 by Research Services, Inc., Denver.

Although this survey was made primarily to analyze two-state listening, the average time spent listening to radio programs as compared to reading newspapers and magazines also was uncovered. According to the research firm, the average person in Colorado and Wyoming spends two hours and 15 minutes daily at the radio. Newspapers get 39 minutes of his time; magazines, 18 minutes. The combined population of the two states is about 1,500,000. It was found that during the average morning quarter-hour 189,000 persons listen to the radio; in the afternoon, 177,000; in the evening, 307,500.

Individual stations report higher listenership. For example, WAGA in Atlanta reports a 43% increase in 1949-50 over 1945-46. KTUL, Tulsa, shows cost per 1,000 of \$10.63 in 1943-44 as contrasted with \$8.59 in 1949-50. Numerous network and independent stations report similar findings. ★ ★ ★

## To a Big City Ad Man

### unaccustomed to 5 o'clock shadows

5 o'clock in the morning is either awfully early or mighty late. If you've approached it only from the tired city side you have probably missed its more invigorating aspects.

Iowans fare better. Instead of barren asphalt jungles they see fruitful fields with dew glistening in the sunrise. In place of night-deserted buildings they see the shadows of fattening bees whose composite market weight in 1949 was 2 billion 386 million pounds. Iowa grows more cattle—and makes more money at it than any of the legendary range states.

They see the shadows of a fantastic "pork barrel" worth over \$737 million in 1949. Iowa marketed one-fourth of all the pork in the country last year. They see the shadow of a gigantic egg which provides pin money for Iowa farm wives of \$200 million annually. The egg and Iowa nestle cosily at the top of the nation's market basket.

The substance of all these shadows is \$2 billion 11½ million for Iowa cash farm income in 1949—first for the nation according to *Sales Management*. Industrial Iowa adds another \$2 billion to total individual income. It's a market worth reaching—and in Eastern Iowa WMT reaches.

Please ask the Katz man for additional data.

5000 WATTS, 600 KC



DAY AND NIGHT

BASIC COLUMBIA NETWORK

# TOPEKA



A Metropolitan  
Market **NOW**

# WREN

"FIRST ALL DAY"

## ABC

5000 WATTS



WEED & CO. NATIONAL REPRESENTATIVES



**BMI****SIMPLE ARITHMETIC  
IN  
MUSIC LICENSING****BMI LICENSEES**

Networks	23
AM	2,128
FM	380
TV	96
Short-Wave	4
Canada	150

**TOTAL BMI  
LICENSEES . . 2,781\***

You are assured of  
complete coverage  
when you program  
BMI-licensed music

*\*As of August 7, 1950*

**BROADCAST MUSIC, INC.**  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD

**GROWING  
GROWING  
GROWN***Now First in Mobile*

MORNING PERIOD\*

**PLUS...**

a 14.8 Over-all Audience  
Increase Since 1949

**ANOTHER BONUS  
FOR ADVERTISERS...**

Special merchandising  
department for extra  
promotion of sales.

*\*January, February, 1950 Hooper*

**WABB** AM 5,000 Watts  
FM 50,000 Watts  
AMERICAN BROADCASTING  
COMPANY

OWNED AND OPERATED BY  
THE MOBILE PRESS REGISTER  
NATIONALLY REPRESENTED BY  
THE BRANHAM COMPANY

**510. Madison**

(Continued from page 6)

All in all, it looks to me as though your FALL FACTS edition has immeasurably hurt WSAZ-TV insofar as it was eliminated as under construction with a network link, and to the same degree I would be inclined to believe that your magazine suffered by reason of inaccurate reporting.

MARSHALL ROSENE  
General Manager  
WSAZ  
Huntington, W. Va.

In your issue of 17 July, you show on page 103 the addresses of Film Equities, Nationwide Television and Standard Television Corporations at 1609 Broadway. This is incorrect. All three companies are located in the Paramount Building at 1501 Broadway.

ROBERT H. WORMHOUDT  
Film Equities Corporation  
New York

In your television map for sponsors as of your issue of 17 July, you listed WLW-D, Dayton, Ohio, as having 59,000 sets in market.

This figure is incorrect. As of 1 July, there were 100,000 sets in the WLW-D 45-mile area. This figure comes from WLW-TV's very accurate research department in Cincinnati. Don Miller is in charge of it. He handles research for the Crosley television chain.

FRANK HALL FRAYSUR  
Promotion-Publicity Manager  
WLW-D  
Dayton

My congratulations to SPONSOR for the excellent information it contained in the FALL FACTS issue. I am sure all of your readers must have found it informative and helpful as I did.

WILLIAM B. OGDEN  
Manager, Radio-Television  
LeValley Incorporated  
Chicago

On page 103 of the 17 July issue listing was made of various companies who specialize in films for TV. As we are in that category (and are sold in over 30 markets), it was no doubt an

oversight that we were not included.

Atlas has 11 Western features and over 350 top comedy shorts available for TV at the present time.

HENRY BROWN  
President  
Atlas Television Corp.  
New York

Congratulations on putting so many vital sales facts into your FALL FACTS issue.

LEE HART  
Assistant Director  
BAB  
New York

**GOODMAN'S TELEPHONE GAME**

We have been asked why our *Radio Telephone Game* was not included in your recent article.

Your editor, Mr. Norman Glenn, did request information on our program, and we advised SPONSOR that we would be happy to give the information if the

**WAVE  
WON'T  
SETTLE IN  
REDWINE  
(Ky.)!**

Chilled, warmed or room temperature, the people of Redwine (Ky.) can't pull our cork, pore things.... Why, we'd be plumb musty before we arrived....

Instead, we concentrate on the Louisville Trading Area—a fabulous territory fairly bubbling with money. For instance, people here invest \$1139 more per family than neighbors in the more watered down portions of our State.

So we get all the effect we can from this potent market. For proof, let us send you the facts on the eatin' and drinkin' folks around Louisville!

**LOUISVILLE'S  
WAVE**

ABC AFFILIATE . . 5000 WATTS . . 970 KC  
FREE & PETERS, INC.  
National Representatives



article specified that the Goodman Telephone Game was the *only one* of the telephone gimmick programs that did not include the element of chance.

Presumably SPONSOR was fearful that they would be "stepping on somebody's toes"; thus we were excluded.

Our Radio Telephone Game has been broadcast by 160 AM stations during the last 14 years, and because it does not contain the element of chance could never be construed as a lottery.

While our program closely resembles Bingo, we developed a scientific method whereby everyone playing the game has an equal opportunity to win. It took 14 months to work out the mechanical perfection of this method.

Listeners play with the five figures of the telephone number or the last five figures of their social security number. Each and every telephone and social security number is exposed at least once, and in any case an equal number of times, every 13 weeks, thereby giving every player an equal

opportunity to win.

Every winner, not just the first one who gets in, receives a duplicate prize.

Our telephone operators who receive the calls remain at their posts several hour after each program, or until the phones stop ringing. Listeners may, if they prefer, mail their entries. We have written permission from the Post Office Department to use the mails.

Listeners need not go to a store to pick up a chart with which to play. They can make their own.

Since the court injunction was granted stopping any action on the part of the FCC in conjunction with lotteries or games of chance, many telephone games clearly violating lottery laws have been accepted by stations.

A lottery consists of three elements: prize, consideration, and chance. Eliminate chance and you can't have a lottery. The big question at the present time is "what constitutes consideration." Some lawyers contend that merely listening to the program is consideration. Some of the telephone games go so far as to make it necessary for participants to pick up a chart or a form at the sponsor's place of business.

According to page six of the 17 December, 1949, issue of *Billboard Magazine*, one of the programs mentioned in your article of 3 July was ruled a lottery by Attorney General James H. Anderson of Nebraska. A musical bingo game called *Musico* was restricted some 10 or 11 years ago. A brochure recently distributed by one of the companies mentioned in your article states in their circular "Play Radio can be used by broadcasters without contravening the Commission's rules, at least until such time as the Supreme Court finally decides the pending cases." If a broadcasting station were not worried about the Commission, there are still state laws and postal codes to be observed. Later on, if the injunction is removed, there is always the possibility that the FCC will frown on such programing.

Anyone can put Bingo on the air if they disregard the lottery laws. I contend that the day of reckoning will come, and as far as I'm concerned, I'd play safe—safe for the station, safe for the sponsor, and safe for myself. I want to stay in business.

HARRY S. GOODMAN

Harry S. Goodman Productions  
New York



To Cover  
the Greater  
Wheeling (W.Va.)  
Metropolitan  
Market  
you need...

**WTRF**  
AM-FM

High Hoopers (Avg. 24.5)  
Low Cost  
The ECONOMICAL way to  
SELL  
The Wheeling Market  
Check  
THE WALKER CO.

## "Know-How" Available

Experienced radioman, heavy on sales and promotion, seeks permanent location with pleasant firm. Aggressive, wife and two children, sober, worker not dreamer. Desires station or sales organization offer, will travel. Appreciate opportunity to discuss possibilities. Box No. 43A.

**LANG-WORTH**  
FEATURE PROGRAMS  
**SELL SOAP!**



**LANG-WORTH**  
FEATURE PROGRAMS, Inc.  
113 W. 57th ST., NEW YORK 19, N. Y.  
*Network Calibre Programs at Local Station Cost*





### If they dared

Many a sponsor would like to know the secret of getting the most out of his agency.

Many an agency man would relish the opportunity to tell his client a thing or two.

In this issue and the one to follow SPONSOR gives both of them their chance. Under the provocative title, "What agency men would tell clients . . . if they dared," SPONSOR bares the souls of a number of agency men who talked freely when they were convinced that they wouldn't be quoted by name.

The results are interesting, to say the least.

Next issue we turn the tables with an article giving the sponsor's side of the picture. If you'd like to contribute a nugget or two, don't hesitate. And we promise not to mention your name.

### Standard TV rate card

Agencies and advertisers will stand up and cheer the recommendations recently made by the Television Standardization Group, in collaboration with the Radio and Television Broadcasting Committee of the AAAA, to help TV stations establish rate cards of greatest use to both buyers and sellers.

After numerous sessions, this all-industry committee, working under authority of the Broadcast Advertising Committee of the NAB, has come up with five model rate cards, each identical except for different model rate tables designed to incorporate variations in pricing practices within the industry. These are contained in an attractive spiral-bound booklet.

Besides the rate table, and facilities charges (film, studio, remotes), the recommendations include 20 specific points of general information: channel, power, time; production services; studio equipment and personnel; film projection equipment and personnel; film production equipment and personnel; remote pickup equipment and

personnel; music performing rights; film library services; music library services; news services; length of commercial copy; foreign language broadcasts; product acceptability; program and copy acceptability; political broadcasts; station option time; commissions and payment schedules; rate protection; contract limits; discounts.

It is suggested that the standard rate card be 6" x 3½" folded, making it a convenient pocket piece. Spread out, it is easy to use. All vital data are on a single side.

Eugene S. Thomas, now director of operations of WOR-TV, was chairman of the 17-man Standardization Group. His executive committee included John E. Surrick, WFIL-TV (now with WFBR); James V. McConnell, NBC; William H. Weldon, Blair TV; E. Y. Flanigan, WSPD-TV. Others on the committee were Edward Codel, Katz Agency; Russel Woodward, Free & Peters; E. K. Jett, WMAR-TV; Arthur Gerbel, Jr., KJR; George W. Harvey, WGN-TV; Henry W. Slavick, WMCT; James T. Milne, WNHC-TV; Louis Read, WDSU-TV; Henry I. Christal, Edward Petry & Co.; George Moskovich, CBS; Harold L. Morgan, Jr., ABC; William B. Ryan, KFI-TV (now general manager of NAB). Charles A. Batson, NAB TV Director, served as committee secretary.

## Applause

### Guide to Iowa listening

Until somebody presents a better case, our candidate for the station (or network) that knows its audience best is 50,000 watt WHO in Des Moines.

What started out 13 years ago to be a survey of WHO popularity has branched out into a full-fledged annual research project embracing 9,000 Iowa families from all sections and segments of the state. The 13th Consecutive Annual Study of Radio Listening Habits in the State of Iowa (March-April, 1950) is by all odds the most ambitious of the series. Previous studies gave answers to such questions as radio ownership, station preferences, types of programs best liked, economic facts about families. The newest analysis goes further. For example, an advertiser can now learn the comparative prestige standings in

Iowa of radio, newspapers, local government, schools, and churches; attitude of adult Iowans toward beer advertising; ways in which radio can do a better job; ownership of electric dish washers, clothes driers; TV sets and portable battery-operated radios.

A two-day diary study, embracing every set in every seventh home of the 9,215 interviewed, reveals meaning of "heard regularly" and "listened to most" ratings. It compares "recalled" listening with actual listening.

For several years this annual check of Iowa listening has thrown light on use of multiple sets within the homes; on radios located in barns; on radio receivers in automobiles.

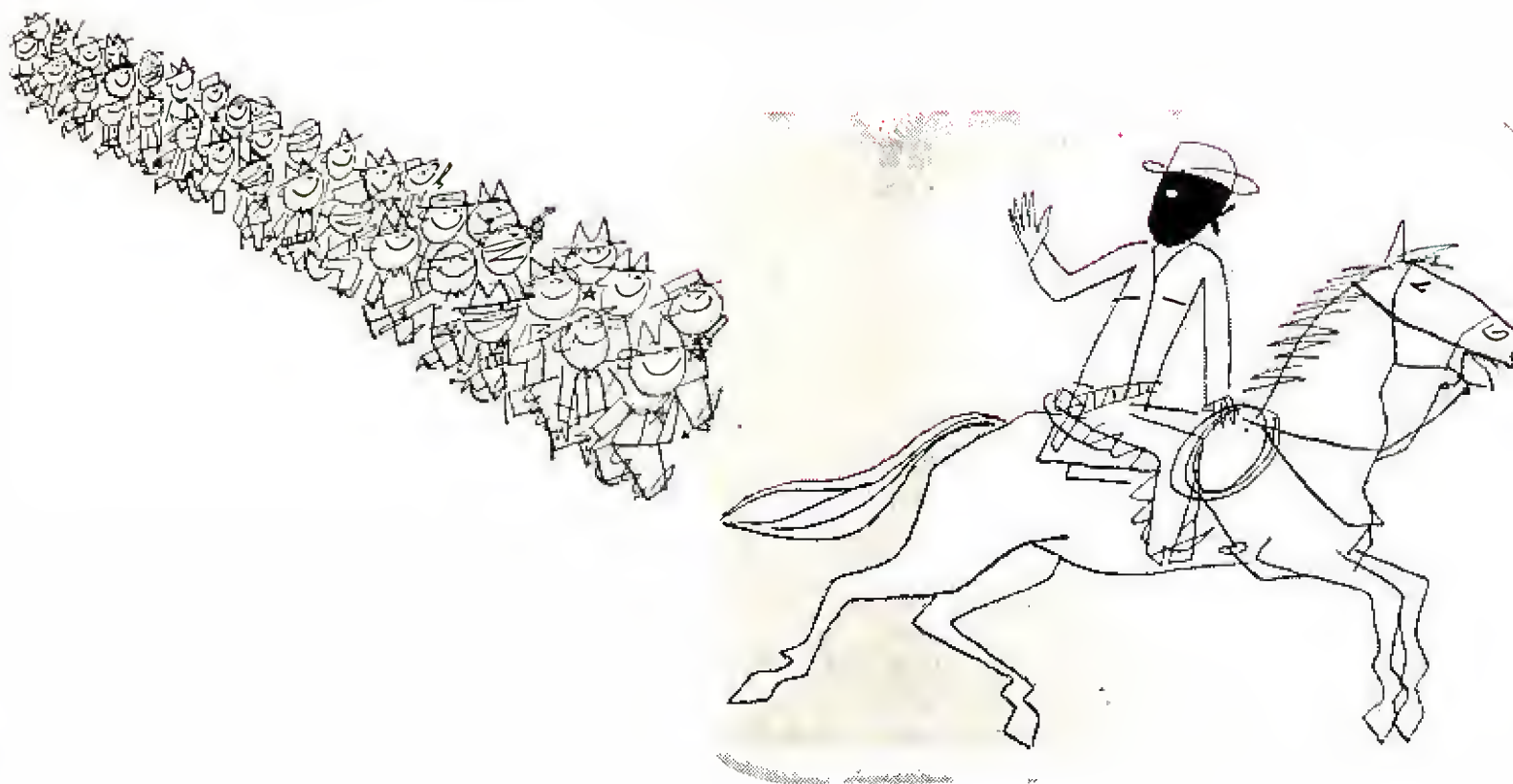
A glimpse of the findings contained in the first 77 pages of the 1950 survey (the full report will be ready later) reveals such tidbits as these:

one out of every two Iowa homes has more than one radio set; 14.2% of all farmers had radios in their barns (in 1949 it was 11.8%); 98.5% of all radio homes were electrified. Comparing radio and newspapers, 8% said newspapers were doing the best job, 19% said radio; 73% gave equal rank to both. News broadcast led in the "best liked type of program" category with both men and women, featured comedians were second, popular music was third with women, sports with men.

What's happening to radio throughout the U. S. is reflected in this one-state study. SPONSOR commends Dr. Forrest Whan of Wichita University, who also does the annual WIBW, Topeka study, for his scientific and painstaking approach; the WHO ownership and management for sponsoring the survey.



the  
 pied piper  
 now  
 rides  
 a  
 horse!



PHILADELPHIA moppets follow "The Ghost Rider" in legions, over WCAU-TV every day. "The Ghost Rider" has no off season — right on into summer there are more requests for membership than ever before.

"The Ghost Rider" westerns have more juvenile viewers than any western feature in Philadelphia.

As further evidence of "The Ghost Rider's" popularity (if more is needed) he was "mobbed" by 30,000 howling, adoring youngsters at his first personal appearance at Fairmount Park in Philadelphia on July 4.

And for more documented facts, "The Ghost Rider" has tens of thousands of returned performance cards and letters from enthusiastic parents which bear witness to the fact that they watch his program — and that his good conduct code is followed to the letter.

This loyalty speaks for itself. And if you know anything about children, you know how demanding they can be for the product their hero endorses.

If you want a following for your product in Philadelphia, follow "The Ghost Rider."

**WCAU-TV**

*Represented by Radio Sales*

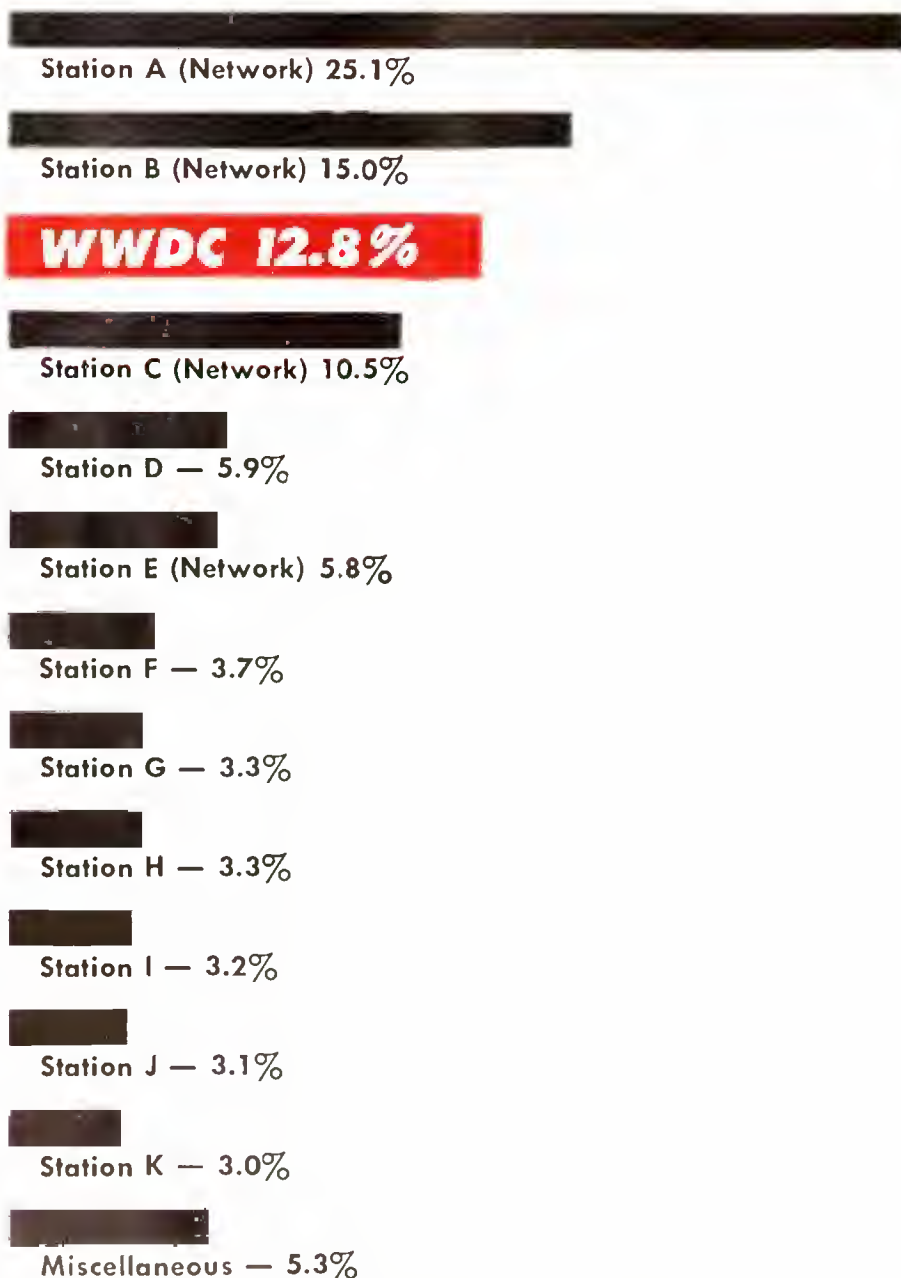
*CBS affiliate—Channel 10*

RECEIVED  
AUG 14 1950  
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# 3<sup>rd</sup>

## WWDC NOW

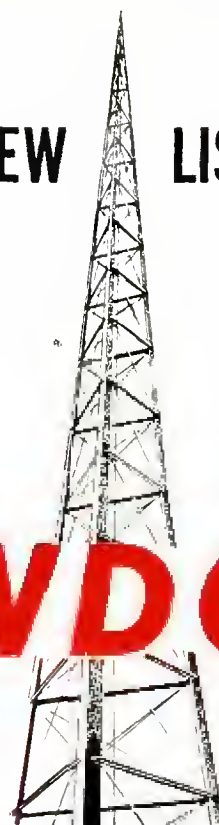
### in total share of Washington audience\*



Big . . . big . . . BIG! That's the new audience WWDC delivers advertisers with its 5000 watts and its low rates. Only two big network stations have a larger share of audience. WWDC has more than the two other network outlets . . . more than *all* other independents. That's why WWDC is Washington's *dominant* independent. That's why WWDC is your best buy in Washington. Get the facts from your Forjoe man.

250,000 NEW LISTENERS

**WWDC**  
WASHINGTON, D. C.



\* Pulse, May-June, 1950. Share of Audience, 6:00 A.M. to midnight, Monday through Sunday.